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PRESIDENTS at POPS

Dear Friends of the Boston Symphony and Boston Pops Orchestras:

We extend to our distinguished audience a cordial welcome to the eighth annual Presidents at Pops. We are delighted to have you with us this evening.

The Presidents at Pops concert represents a special alliance of the Greater Boston business community and the BSO. Through your enthusiastic support and that of sponsors and advertisers, this annual event has become a major source of funding for the Boston Symphony and Boston Pops Orchestras.

This evening, John Williams has planned a special program which includes a salute to the music of the Cole Porter era, as well as many other Pops favorites. We hope that you will enjoy tonight's festivities and will return for many happy evenings at Pops.

On behalf of the Trustees and Overseers, the players and staff, and the Presidents at Pops Committee, we thank you for your continuing support of the BSO.

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Business and Professional Leadership Program

The BSO Business and Professional Leadership Committee was founded in 1980 by area business leaders in recognition of the Boston Symphony Orchestra's significant contribution to the corporate community. The Boston Symphony Orchestra is a world-renowned musical institution. In addition, the Boston Pops and the Tanglewood Music Center contribute significantly toward maintaining and building the cultural reputation of Boston and New England.

The BSO serves as a cultural ambassador throughout the world. Its sphere of influence extends internationally through tours, recordings, television and radio broadcasts, education, and print media. This Boston-based world organization helps the business community recruit and retain its most needed asset - human resources.

The extensive BSO family of musical talent provides great pleasure to the business community's employees, their families, customers, and friends. This major cultural resource improves the quality of life, but not without a price.

Beyond ticket sales and individuals, private contributions, additional funding is necessary. The BSO has earned a central position among the many cultural institutions seeking public and private support. The corporate community under the BSO Business and Professional Leadership Committee joins together to assure the orchestra's continued success.

This program is run by a committee whose core group of professionals and corporate executives directs companies that operate within a 100-mile radius of historic Symphony Hall. The BSO Business and Professional Leadership Program makes it possible for business leaders to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America.

BSO Business & Professional Leadership Program

Business and Professional members are entitled to the following privileges:

Program Recognition: A listing of the company and its senior executive in the weekly program book throughout the Winter Season. This listing includes recognition of support at the following levels: $1,250, $2,500, $5,000 and $10,000 and above.

Higginson Room: Access to the Higginson Room, the attractive private reception lounge located in the Cohen Wing of Symphony Hall. This room has a coat check and a bar. Members may host guests in the Higginson Room before concerts and during intermission.

Ticket Availability: Members and their guests may obtain tickets on short notice, depending upon availability, by calling the BSO Corporate Development office at (617) 266-1492.

Business Annual Fund

Annual unrestricted support is essential to the BSO because it provides unrestricted income to cover current operating expenses. Each year these funds help preserve our endowment capital and provide a critical margin of difference in the orchestra's service to music and the public. Membership in the BPLP is available to Annual Fund donors of $1,250 or more.

Presidents at Pops

This unique event is an exclusive performance by the Boston Pops Orchestra for business leaders and their guests. The concert is held each June and is preceded by a formal dinner dance in May honoring the companies' chief executives. The Leadership Dinner is the most prestigious gathering of senior executives in the Greater Boston area.

This special program was inaugurated in 1982. A concert package for $5,000 consists of 20 tickets, combining floor and balcony seating, with dinner and cocktails included.

A Company Christmas at Pops

This program debuted in December 1984, with overwhelming success. It's a unique and festive holiday performance exclusively for business leaders and their guests. Admission is $3,000 for a package of 16 tickets with dinner and holiday drinks.

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About the Boston Pops

The Boston Pops Orchestra

JOHN WILLIAMS,
Conductor

HARRY ELLIS DICKSON,
Associate Conductor Laureate

RONALD FELDMAN,
Assistant Conductor

First Violins

Tamara Smirnova-Šajfar
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Bo Youp Hwang
Edward and Bertha C. Rose Chair
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Fredy Ostrovsky
Gottfried Wilfinger
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
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Amnon Levy

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
* Leonard Moss
* Michael Vitale
* Harvey Seigel
Jerome Rosen
Ronan Lefkowitz
* Jennie Shames
* Aza Raykhtsaum
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§Joseph Scheer
§Lisa Crockett
§Ling Ling Guan
§Michael Rosenbloom
§Victoria Kintner
§Sharan Leventhal
§Daniel Banner

** Participating in a system of rotated seating within each string section*

†On sabbatical leave

§Substituting, 1989 spring season

Violas

Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
†Betty Benthin
§Katherine Anderson
§Anne Black
§Rachel Fagerburg
§Susan Curran Culpo
§Jean Haig

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
* Robert Ripley
Luis Leguía
Carol Procter
Ronald Feldman
* Jerome Patterson
§David Finch
§Ronald Lowry
§Theresa Borsodi

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
John Salkowski
* Robert Olson
* James Orleans
* Todd Seeber
* John Stovall

Flutes

Leone Buyse
§Elinor Preble

Piccolo

Lois Schaefer

Oboes

Alfred Genovese
Wayne Rapier

English Horn

†Laurence Thorstenberg
§Valerie Edwards

Clarinets

Peter Hadcock
Thomas Martin

Bass Clarinet

Craig Nordstrom

Bassoons

Roland Small
§Donald Bravo

Contrabassoon

Richard Plaster

Horns

Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Timothy Morrison
Steven Emery
Peter Chapman
§Bruce Hall

Trombones

Norman Bolter
§Lawrence Isaacson

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

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Bob Winter - piano
Fred Buda - drums

Harp

Ann Hobson Pilot

Organ

Berj Zamkochian

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Harry Shapiro

Librarians

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William Shisler
James Harper

Stage Manager

Alfred Robison

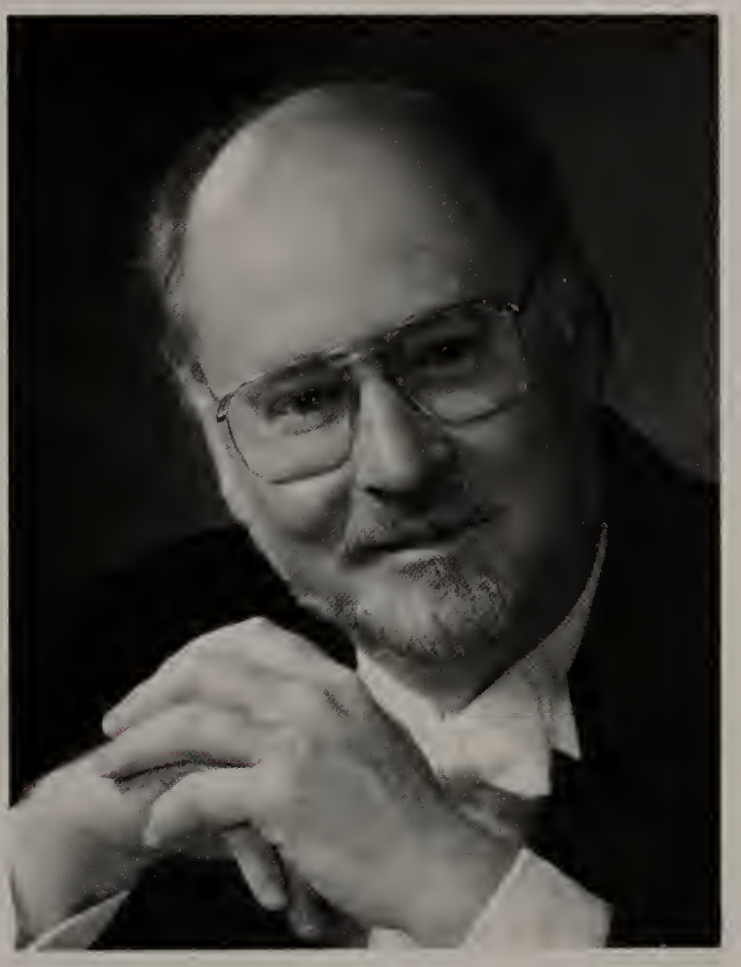
John Williams

The 1989 Pops season is John Williams's tenth as Conductor of the Boston Pops Orchestra. In January 1980, he was named nineteenth conductor of the ensemble since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for more than sixty-five films, including *The Accidental Tourist, Empire of the Sun, The Witches of Eastwick, Indiana Jones and the Temple of Doom, Return of the Jedi, E.T. (the Extra-Terrestrial), Raiders of the Lost Ark, The Empire Strikes Back, Superman, Close Encounters of the Third Kind, Star Wars, Jaws,* and *Goodbye, Mr. Chips.* He has received 24 Academy Award nominations and has been awarded four Oscars and fifteen Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He received an Academy Award nomination this year in the category of Best Original Score for a Motion Picture, for *The Accidental Tourist.* In March he received a British Academy Award for *Empire of the Sun.* He has just completed the score for Steven Spielberg's *Indiana Jones and the Last Crusade,* which was released in late May. Currently Mr. Williams is composing the score for Martin Ritt's new film *Stanley and Iris,* starring Jane Fonda and Robert DeNiro.

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, composed for the rededication of the Statue of Liberty, "We're Lookin' Good!", composed for the Special Olympics in celebration of the 1987 International Summer Games, and the theme for the 1988 Summer Olympics.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. Many of



Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space, Pops on the Marsh, Aisle Seat, Pops Out of This World, Boston Pops on Stage,* a collaboration with soprano Jessye Norman entitled *With a Song in My Heart,* a collection of favorite Americana entitled *America, the Dream Goes On, Bernstein by Boston, Swing, Swing, Swing, Pops in Love, By Request...,* featuring music of John Williams, Holst's *The Planets,* and *Digital Jukebox. Pops Britannia,* featuring music of the British Isles, was released in March by Philips Records, with *Hooray for Hollywood!* scheduled for release this summer.

Mr. Williams has led the Boston Pops Esplanade Orchestra on a United States tour in 1985 and on a tour of Japan in November 1987. This summer he will lead the ensemble on another United States tour, sponsored by MCI. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music.

Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, the founder and Conductor Laureate of the Boston Symphony Youth Concerts, and Music Director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky, was named Assistant Conductor of the Pops in 1958 and Associate Conductor in 1980, and founded the Boston Symphony Orchestra's current Youth Concert series in 1959.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras outside of Boston, including the Baltimore Symphony, the National Symphony in Washington, the Montreal Symphony, the Vancouver Symphony, the Milwaukee Symphony, the Honolulu Symphony, the Nashville Symphony, the Long Beach Symphony, the Orchestra London (Ontario), the Florida Symphony, the Edmonton Symphony, the Quebec Symphony, the Saskatchewan Symphony, the Jerusalem Symphony, and the National Arts Centre Orchestra in Ottawa. Already planning a busy guest conducting schedule for the 1989-90 season, his itinerary includes Pops concerts with a number of orchestras throughout the world.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. Mr. Dickson holds honorary degrees from Boston's Berklee College of Music, Emmanuel College, Lesley College, Curry College, North Adams State College, Southeastern Massachusetts University, Boston

University, the New England Conservatory of Music, the Boston Conservatory, Framingham State College, and from the American College of Greece.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.

Ronald Feldman

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was recently appointed Assistant Conductor of the Boston Pops Orchestra, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood, where he substituted for the ailing John Williams, leading the ensemble in John Harbison's *Remembering Gatsby*. Mr. Feldman is currently conductor of the Boston new music ensemble Extension Works. Formerly music director and conductor of the Worcester Symphony Orchestra, he was also music director and conductor for five seasons of the New England Philharmonic (formerly the Mystic Valley Orchestra). In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music, taking first place in the community orchestra division. Mr. Feldman's recent appearances as guest conductor have included the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, with special guest Leslie Uggams, and the MIT Experimental Studio. Mr. Feldman has performed with the contemporary chamber group Collage; he is a member of the Greylock Trio for flute, cello, and harp and of the Copley String Trio.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the New England Conservatory, the Tanglewood Music Center, and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department. His cello teachers have included Claus Adam, Harvey Shapiro, Joseph Emonts, and Leslie Parnas. Mr. Feldman has received formal training in conducting with Leon Barzin at Tanglewood.

The Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical - the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a cafe setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff,a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece - "The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie,* issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of

1962, syndicated Pops radio broadcasts have been heard nationally each week. Starting in 1969, the national public television program "Evening at Pops," a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of "Evening at Pops," and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat, With a Song in My Heart, America, the Dream Goes On, Swing, Swing, Swing, Bernstein by Boston, Pops in Love, By Request...*, an album of music by John Williams, *The Planets*, and *Digital Jukebox*. The latest Pops recording, *Pops Britannia*, was released in March, with *Hooray for Hollywood!* scheduled for release this summer.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; the Boston Pops Esplanade Orchestra has made two tours of United States summer festivals and in November 1987 visited Japan with John Williams. This summer John Williams will lead the Boston Pops Esplanade Orchestra on another United States tour, sponsored by MCI. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.

The Boston Pops Orchestra Conductors

A history of the Boston Pops Orchestra shows many changes in conductors, two or three often dividing a season. Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

Music Hall

1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
Wilhelm Rietzel
1888 Franz Kneisel
Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothée Adamowski
Eugen Gruenberg
1892–1894 Timothée Adamowski
1895 Antonio de Novellis
1896 Max Zach
1897 Max Zach
Leo Schulz
1898 Max Zach
Gustav Strube
1899 Max Zach

(Mechanics Hall)

1900 Max Zach
Gustav Strube

(Symphony Hall)

1901–1902 Max Zach, Gustav Strube
1903–1904 Timothée Adamowski
1905 Timothée Adamowski
Gustav Strube
1906 Timothée Adamowski
Max Zach
1907 Gustav Strube
1908 Gustav Strube
Arthur Kautzenbach
1909 Gustav Strube
Arthur Kautzenbach
André Maquarre
1910–1912 Gustav Strube, André Maquarre
1913 Otto Urack
André Maquarre
1914 Clement Lenom
1915 André Maquarre
Ernst Schmidt
Clement Lenom
1916 Ernst Schmidt
Clement Lenom
André Maquarre; autumn season, Josef Pasternack
1917 André Maquarre
1918-1926 Agide Jacchia
1927-1929 Alfredo Casella
1930-1979 Arthur Fiedler
Since January *1980* John Williams

Menu

Begin the Beguine Crab Remoulade

Embraceable You Chicken Breast
with Lime Cilantro Mayonnaise

Potatoes *Porter*

Summer Fresh Vegetable Salad

C'est Magnifique Roll

Easy to Love Chocolate Mocha Cake
with Fresh Strawberries

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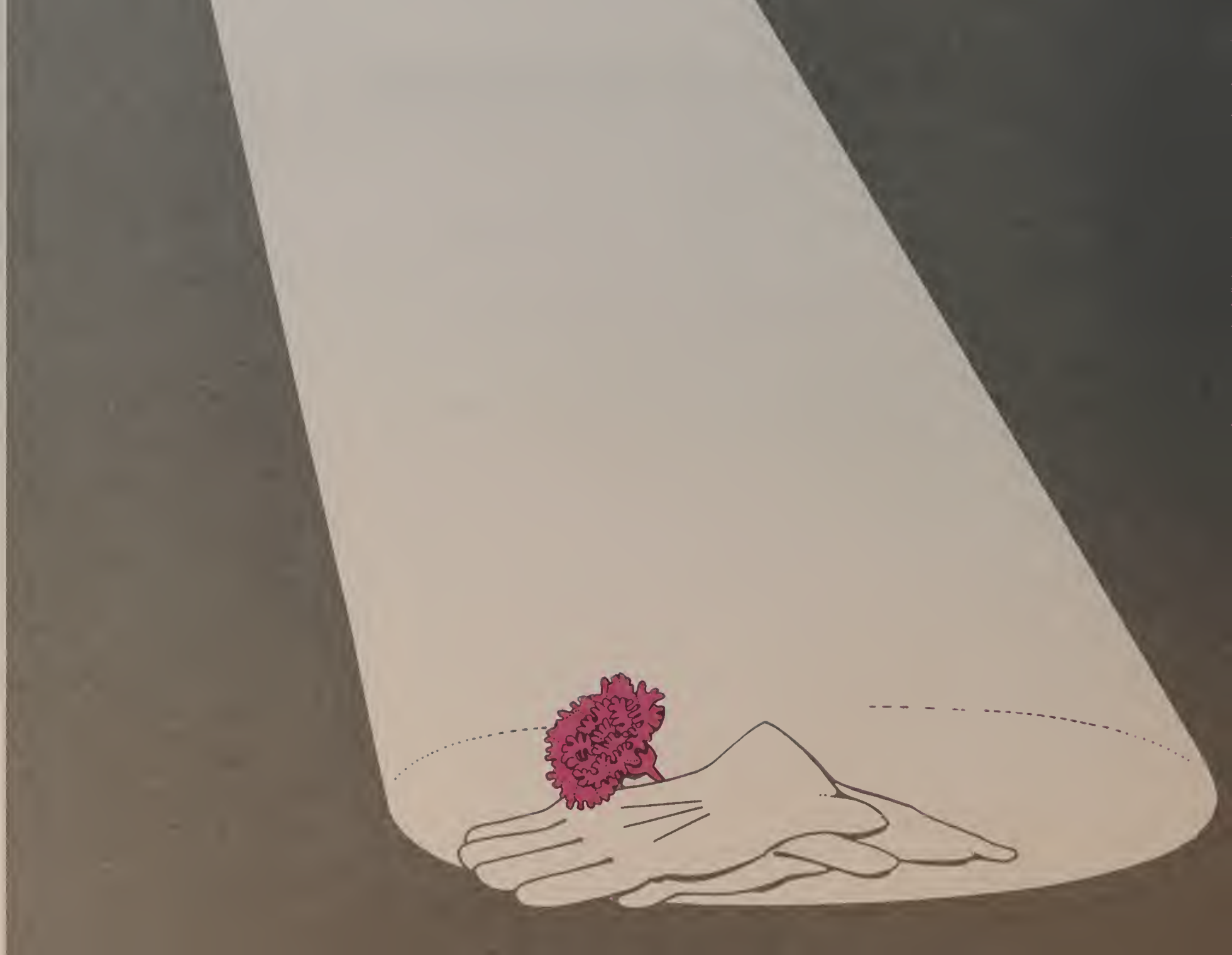

Program

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 7, 1989, at 8

PRESIDENTS AT POPS

Celebration Fanfare — Williams

Hoedown from *Rodeo* — Copland

Suite from *Porgy and Bess* — Gershwin-Courage
Prelude - Summertime - I Got Plenty o' Nuttin'-
Bess, You is My Woman - I Can't Sit Down -
It Ain't Necessarily So - I Loves You Porgy -
There's a Boat Dat's Leavin' Soon for New York -
Oh Lawd, I'm on My Way

INTERMISSION

Carnival of the Animals — Saint-Saëns
ANTHONY and JOSEPH PARATORE, duo-pianists
Script by Deborah Weisgall

INTERMISSION

Puttin' on the Ritz — Berlin-Kostal

Dancing with Fred Astaire — arr. Ramin
Top Hat, White Tie and Tails, from *Top Hat*
I Won't Dance, from *Roberta*
Dancing in the Dark, from *The Bandwagon*
The Continental, from *The Gay Divorcee*
Change Partners, from *Carefree*
The Carioca, from *Flying Down to Rio*

Sophisticated Lady — Ellington-Hayman

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm - Embraceable You - Bidin' My Time -
But Not for Me - I Got Rhythm

Philips Records
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Anthony and Joseph Paratore

Acclaimed duo-pianists Anthony and Joseph Paratore perform a wide variety of repertoire for piano duet and two pianos. Highlights of recent seasons include the world premiere performance of Michael Schelle's Concerto for Two Pianos and Orchestra with the Indianapolis Symphony, concerts with other American orchestra, including the Baltimore Symphony under David Zinman, and recitals across the United States and in Europe. They were the featured piano duo in a "Celebration of the Piano" presented at Wolf Trap and taped by PBS. During recent European tours the Paratores presented the premiere of a work by Wolfgang Rihm for two pianos and orchestra with Eliahu Inbal in Berlin, performed with Esa-Pekka Salonen in Frankfurt, and toured in Germany with the Zagreb Soloists. Abroad, the Paratores have been heard with the Berlin Philharmonic, the Vienna Philharmonic, London's BBC Symphony, the Hague Residentie Orchestra, the Rotterdam Philharmonic, and the Amsterdam Philharmonic Orchestra. They have toured with the Basel Radio Orchestra and appeared with the Warsaw Philharmonic at the Sydney Concert Hall/Opera House in Australia. In this country, the Paratores have performed with many symphony orchestras, including the Baltimore Symphony, Chicago Symphony, Detroit Symphony, New York Philharmonic, and National Symphony. Frequent guests at music festivals throughout the world, they have also performed on the Distinguished Artists Series at New York's 92nd Street Y, and were the subject of a 1986 PBS special.

Introduced to music by their father, Anthony and Joseph Paratore are graduates of the Boston University School of Fine and Applied Arts. They decided to concentrate on duo-piano literature at the suggestion of Rosina Lhevinne, with whom they studied at the Juilliard School. They made their debut at duo-pianists with Arthur Fiedler and the Boston Pops Orchestra, appearing with the ensemble in Boston, Detroit, Denver, and Washington, D.C. In 1973 the brothers made their New York recital debut at the Metropolitan Museum of Art. Following their subsequent Chicago Symphony Orchestra debut, they were immediately reengaged to appear with the orchestra several months later under Sir Georg Solti. In 1974 they won first prize at the Munich International Music Competition, the first American duo-pianists to do so. Their television appearances include NBC's *Today Show, The Tonight Show* with Johnny Carson, and many European telecasts. On radio, they have been heard on National Public Radio's *All Things Considered.* CBS Masterworks recently released the Paratores' recording of Mussorgsky's *Picture at an Exhibition* and an album of transcriptions for piano, four hands, of opera overtures entitled *Opera Festival for Four Hands.* Their other CBS recordings include the two Mendelssohn concertos for two pianos and orchestra and a collection of variations for two pianos by Beethoven.

Program Notes

HOEDOWN from *RODEO*
Aaron Copland (b. 1900)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts -- eventually successful -- to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor, and his "Hoedown" suggests the sounds of country fiddling and a rip-roaring good time.

PORGY AND BESS
George Gershwin (1898-1937)

George Gershwin's premature death from a brain tumor a few months before his thirty-ninth birthday prevented him from following up the achievement of *Porgy and Bess*, the largest and most daring of his ventures into the "classical" realm and arguably the finest opera yet produced by an American. For many years *Porgy and Bess* was reduced to the scope of a Broadway musical by performances that omitted a good half of the score, concentrating only on the hit songs. But recent revivals and recordings have demonstrated beyond any doubt its theatrical effectiveness when performed in full and its force as a deeply moving human document.

CARNIVAL OF THE ANIMALS
Camille Saint-Saëns (1835-1921)

The multi-talented Saint-Saëns was also a very witty man. *The Carnival of the Animals* was composed in 1886 and first performed semi-privately in that year. The composer forbade publication during his lifetime (partly, no doubt, for copyright reasons, since he quotes a number of pieces by other composers), but a special note in his will removed the ban, and the piece was published in 1922. It has been a great favorite since then, either in its original form as a purely instrumental work or (as in the present performance) embellished by comic verses analogous to Saint-Saëns' comic music. Many of the composer's musical jokes are obvious at once, but a few of his quotations deserve special mention. The Tortoises dance slowly indeed, but the dance they perform is Offenbach's can-can from *Orpheus in the Underworld* -- the slowest can-can on record! The ponderous Elephant tries some dancing, too, but in his case Berlioz's feather-light "Ballet of Sylphs" from *The Damnation of Faust* takes on pachydermal weight. The most unlikely animals in this menagerie are the Pianists, who, of course, play basic five-finger scale exercises. And the Fossils present a medley of old melodies, ranging from the French folk songs "J'ai du bon tabac" and "Ah! vous dirai-je, maman" to Saint-Saëns' own *Danse Macabre* (on the xylophone -- fossil bones?) and finally an aria from Rossini's *Barber of Seville*.

DANCING WITH FRED ASTAIRE
arr. Sid Ramin

Few careers in American entertainment have matched that of the late Fred Astaire (1899-1987): vaudevillian and star of Broadway shows with his sister Adele, quintessential performer in Hollywood musicals, television personality, and -- late in life -- dramatic actor. But the Astaire that will always be remembered with affection and wonder is the suave, top-hatted sophisticate who seemed to embody the very concept of elegance. Composers writing songs for shows or films in which Astaire was to perform knew that they could take risks with tricky or unusual rhythms, for Astaire's superb musicianship (he was also a fine drummer) could handle anything they offered him. Sid Ramin's medley *Dancing with Fred Astaire* presents tunes from six of the dancer's many films.

No image of Fred Astaire is more firmly etched in our minds than that of the elegant gentleman in his "Top Hat, White Tie and Tails." Irving Berlin's song of that name (from *Top Hat)* could have been Astaire's theme song. Jerome Kern's *Roberta*, in its original version for the stage, had a score substantially different from the one for the film version, which was partly tailored for Astaire's talents. In particular Astaire asked for a rhythmic tap number, and he demonstrated what he had in mind to the composer. Kern took that rhythmic kernel and made of it one of his best up-tempo songs, "I Won't Dance." *The Band Wagon* was first a Broadway revue (1931), then a film (1953); both versions contained the song that became the biggest hit ever produced by lyricist Howard Dietz and composer Arthur Schwartz, "Dancing in the Dark." In the film, the song formed the background score for Astaire's evocative dance with Cyd Charisse. Cole Porter's score for the Broadway musical *Gay Divorce* (1932) was Fred Astaire's first show after his sister married and retired from the stage. Critics were lukewarm, despite two great advantages: Astaire's dancing and the song "Night and Day." Two years later the same story was treated in Hollywood, retitled *The Gay Divorcee*, and with most of the Cole Porter songs dropped from the score. One of the tunes that was added was "The

Continental," by Con Conrad, with lyrics by Herb Magidson; that year it became the first song to win an Academy Award. Irving Berlin wrote his last score for Fred Astaire and Ginger Rogers in the 1938 film *Carefree,* which contained the lively "Change Partners." Astaire and Rogers were paired for the first time -- though not yet as stars -- in the 1933 film *Flying Down to Rio,* which boasted a score by Vincent Youmans. "The Carioca" was one of the big dance numbers in the film; Astaire was not particularly pleased with the way the number turned out, since it was produced in a very limited time, but he threw in a couple of solo bits that registered so well with the audience that he and Rogers became the inevitable team for most of the rest of the decade. "The Carioca" may thus be called the dance that launched Astaire's film career.

SOPHISTICATED LADY
Duke Ellington (1899-1974)

Edward Kennedy ("Duke") Ellington is the classical composer of jazz, the man who created one masterpiece of jazz composition after another -- at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental , but melodies from these scores were often published with lyrics and took on a new life as popular songs. "Sophisticated Lady" is one of his best-known and most characteristic tunes.

SELECTIONS FROM *GIRL CRAZY*
George Gershwin

No Gershwin show boasts a richer collection of hit songs than *Girl Crazy,* produced in 1930 with Ethel Merman in her stage debut and Ginger Rogers in her first Broadway starring role. The book, by Guy Bolton and John McGowan, relates the adventures of some hapless young men from New York who travel (by taxi!) to a dude ranch in the southwest, there to encounter the sturdy and energetic women (or, as they were called in 1930, girls) of the great American west. The byplay between male tenderfoot and female rancher sparked both the romance and the humor of the evening. Ira Gershwin wrote the lyrics to four of the greatest songs his brother George ever composed: "I Got Rhythm" (Ethel Merman's showstopper), "Embraceable You," "Bidin' My Time," and "But Not for Me."

- Steven Ledbetter

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HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 9 through July 2 and July 11 through 15, are on sale now. The box office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; On Sunday, the box office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. There is a $2.00 handling fee for each ticket ordered by phone. Send mail orders to the Symphony Hall Box Office with payment and a self-addressed stamped envelope. Ticket prices are $27.50, $24.00, $20.00, $18.00, $11.50, and $9.50. Good seats are available, particularly for the July concerts.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 3, 4, 6, 7, 8, and 9. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

PLEASE NOTE: In consideration of our artisits and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

FIRST AID FACILITIES are available in the Cohen Wing near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance on Huntington Avenue.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue entrance.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the switchboard near the main entrance.

THE POPS SHOP has two locations -- in the Huntington Avenue stairwell on the orchestra level and near the elevator on the first-balcony level -- and is open from one hour before each concert through the intermissions. The shop carries Boston Pops mugs, t-shirts, recordings, and a variety of musical-motif gift items. All proceeds benefit the Boston Symphony Orchestra. For merchandise information and mail order service, call (617) 267-2692.

PARKING for Pops concerts is available for $5 at the Prudential Center Garage. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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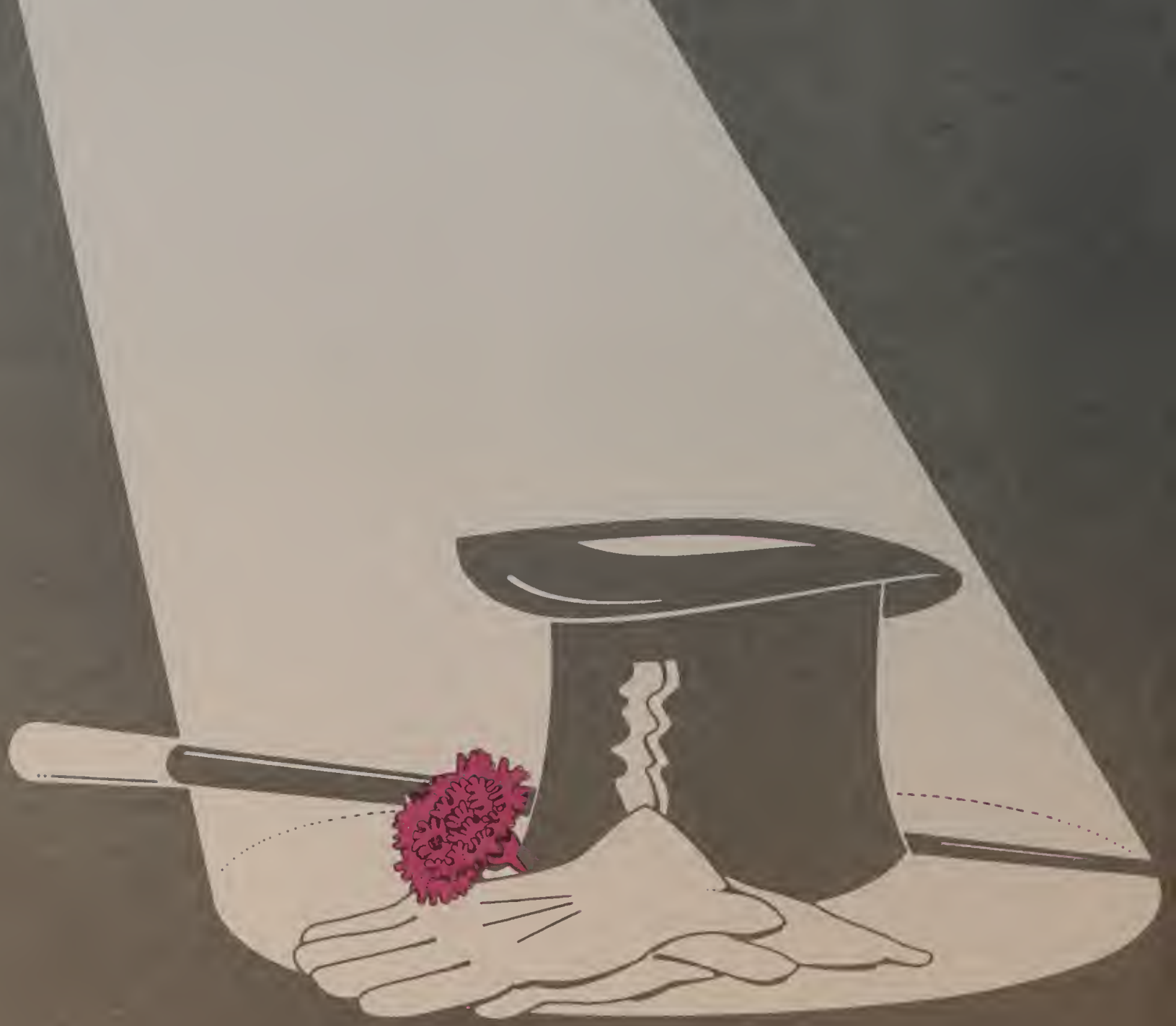

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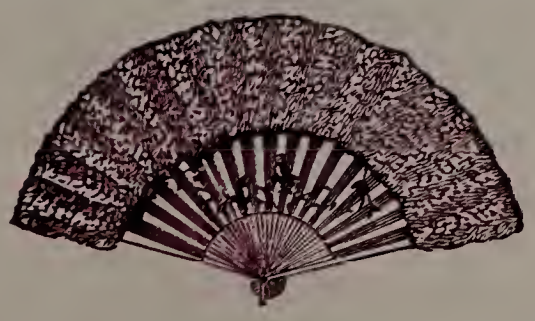

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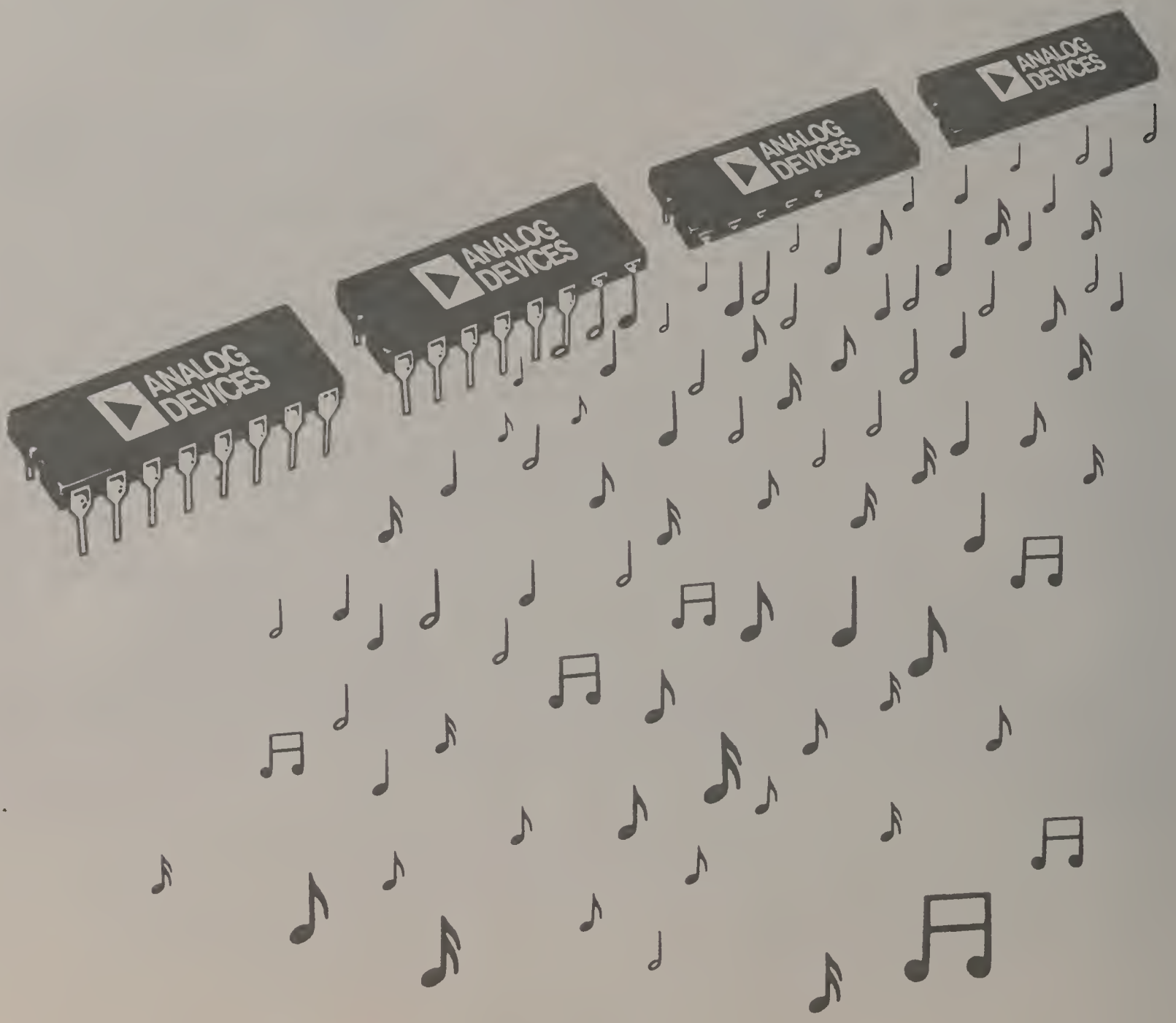

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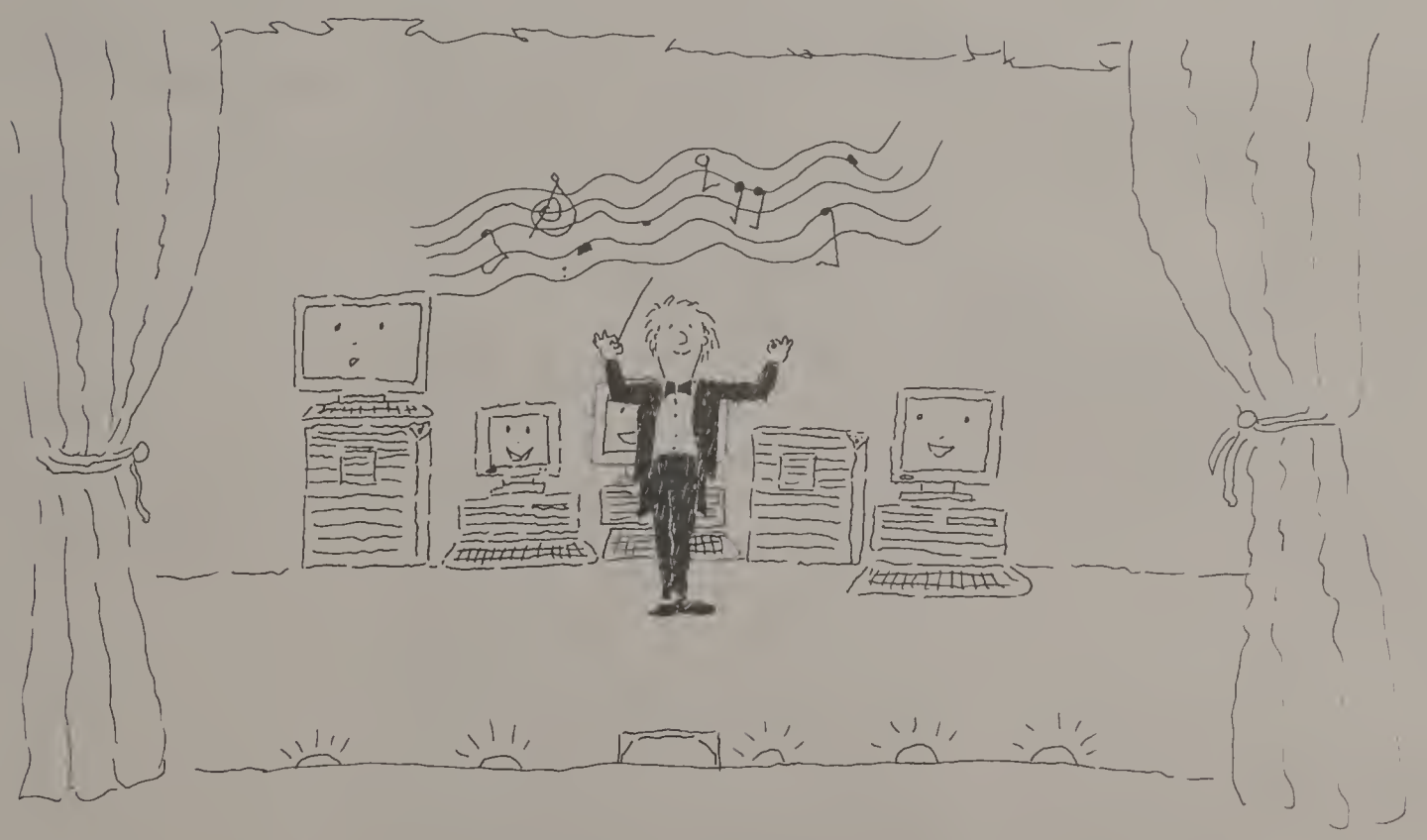

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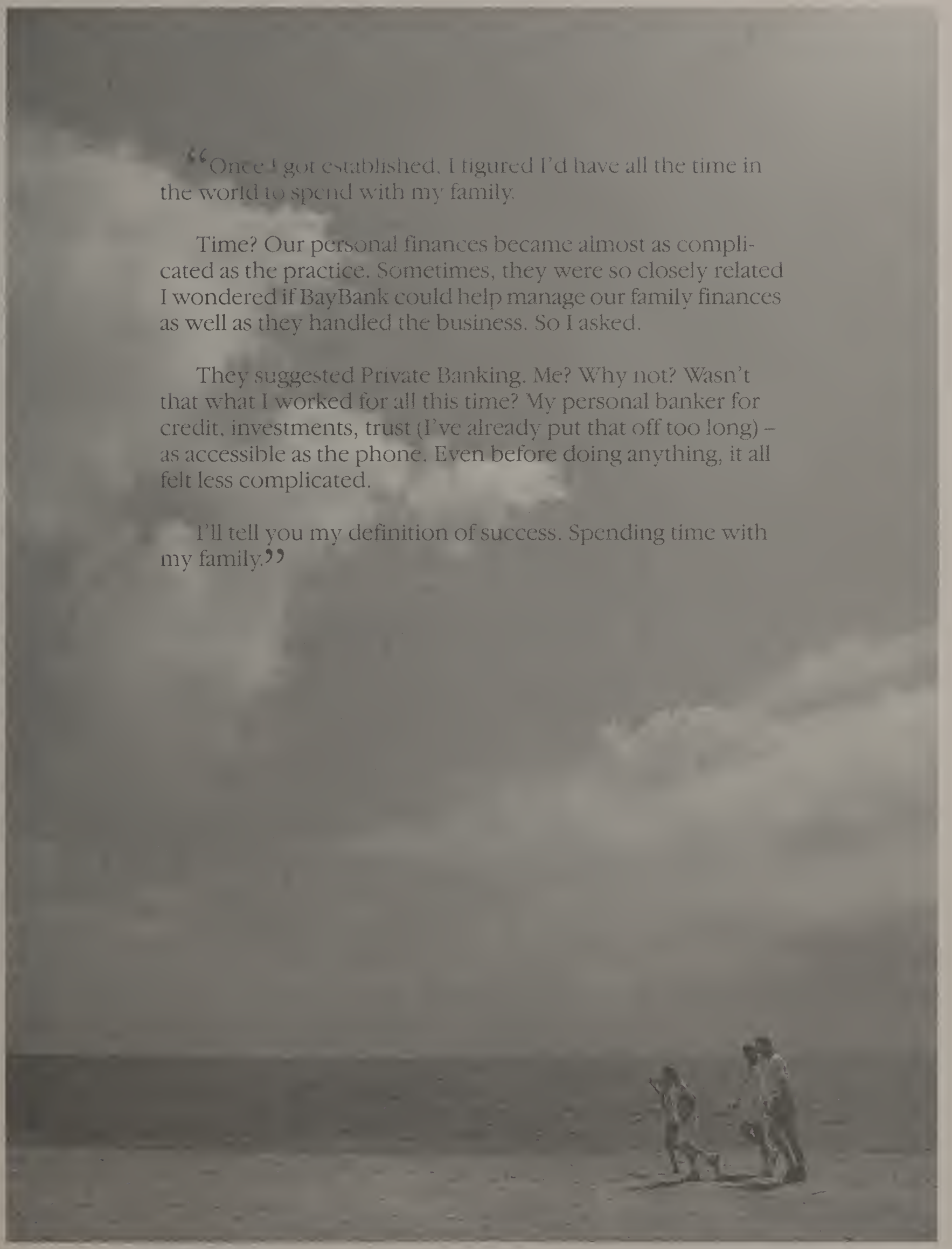
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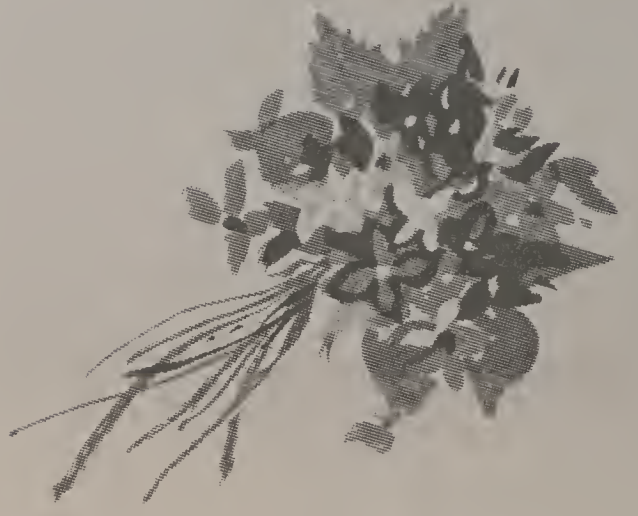

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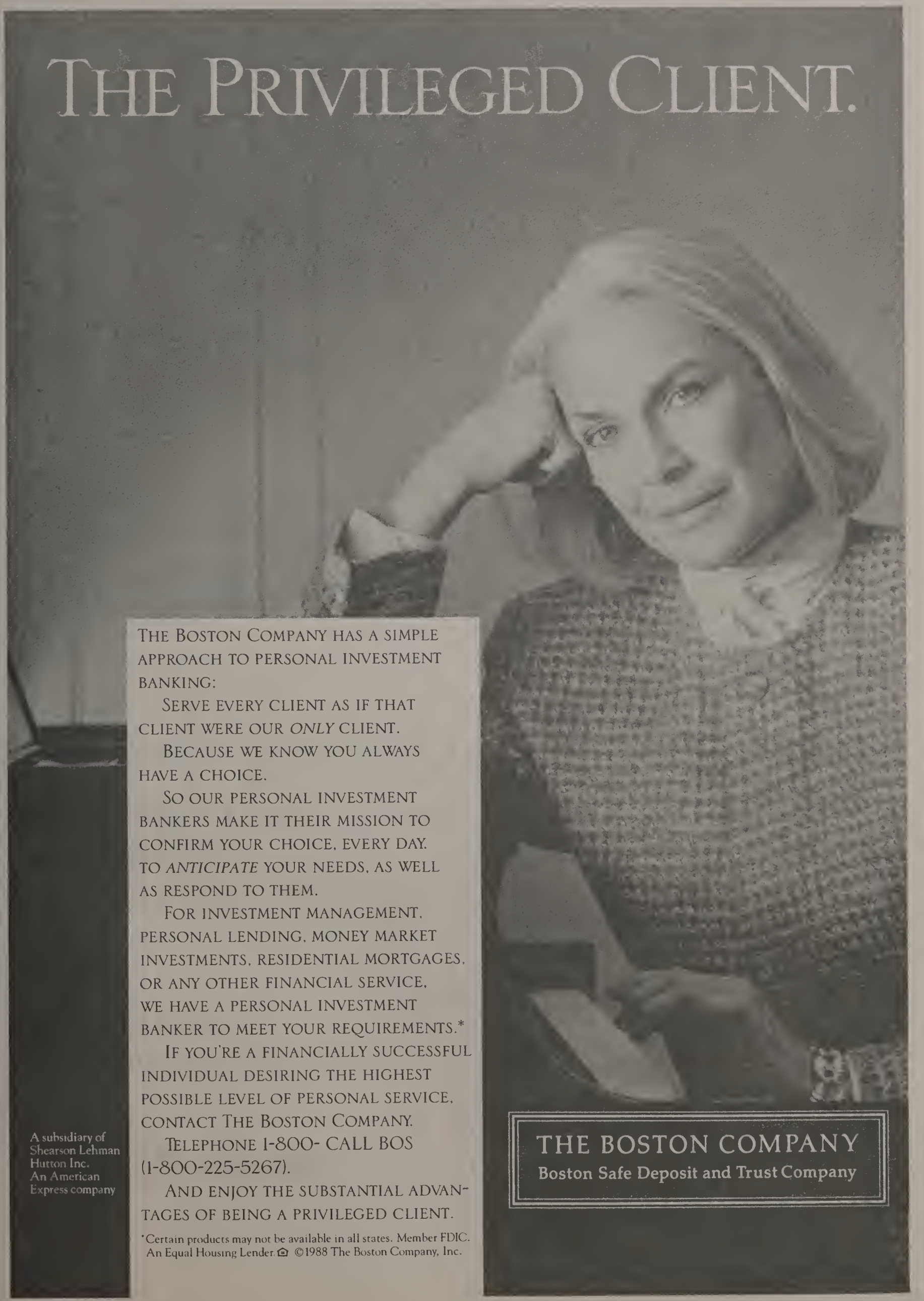

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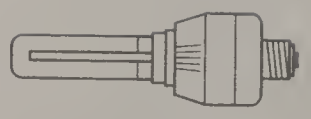

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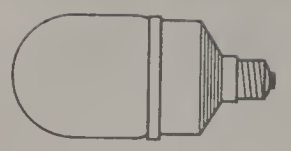

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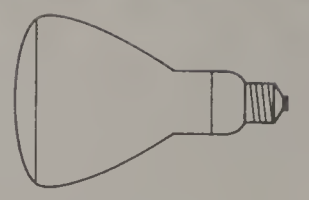

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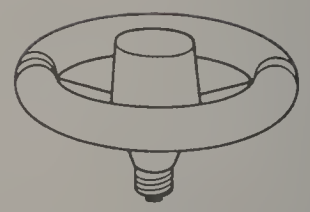

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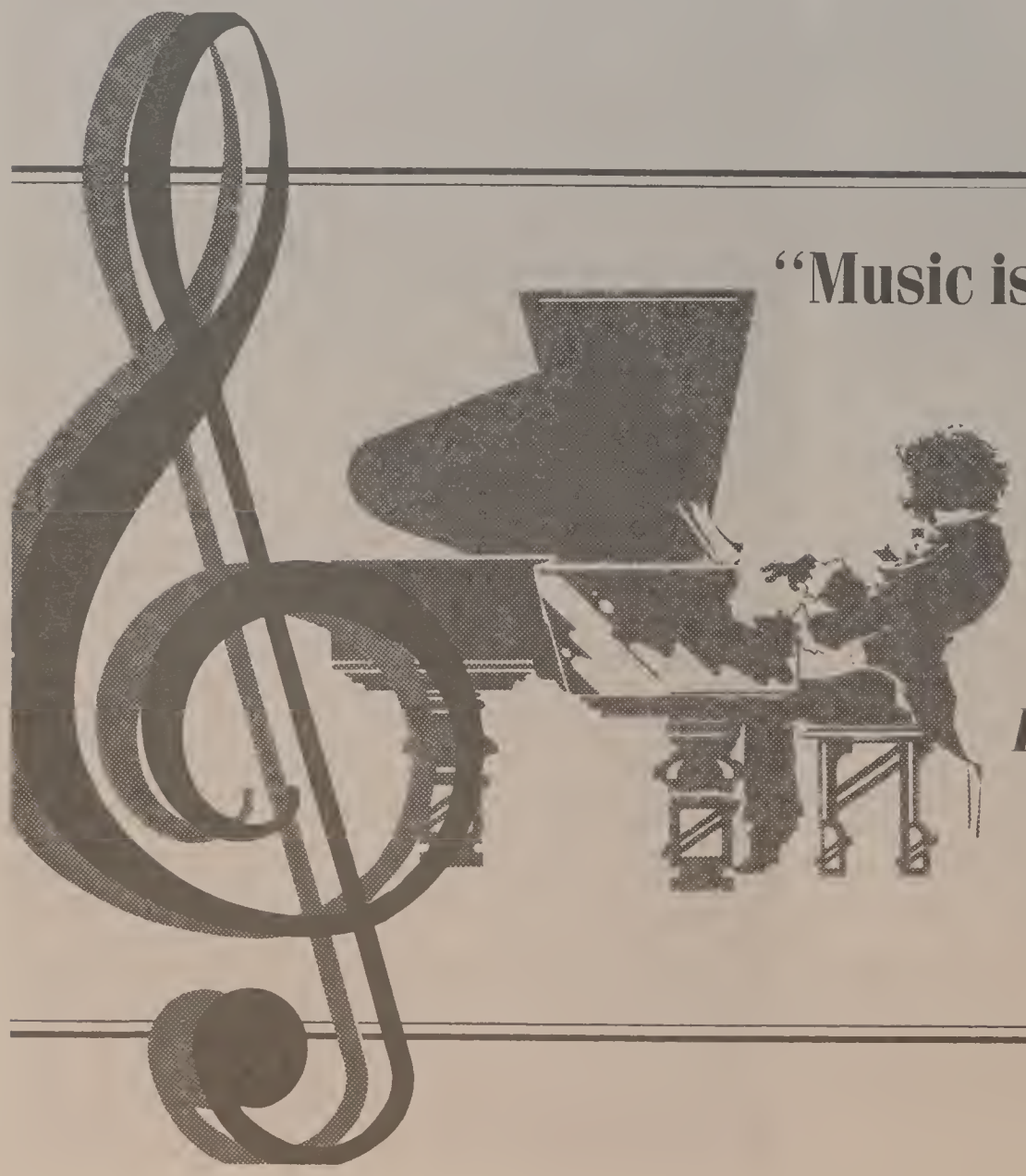

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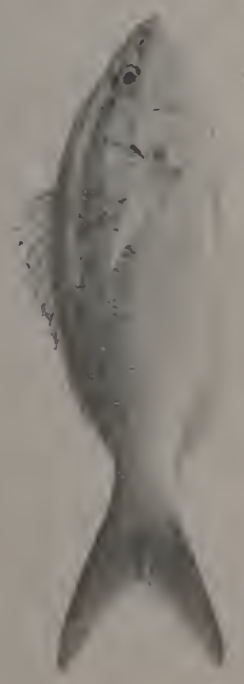

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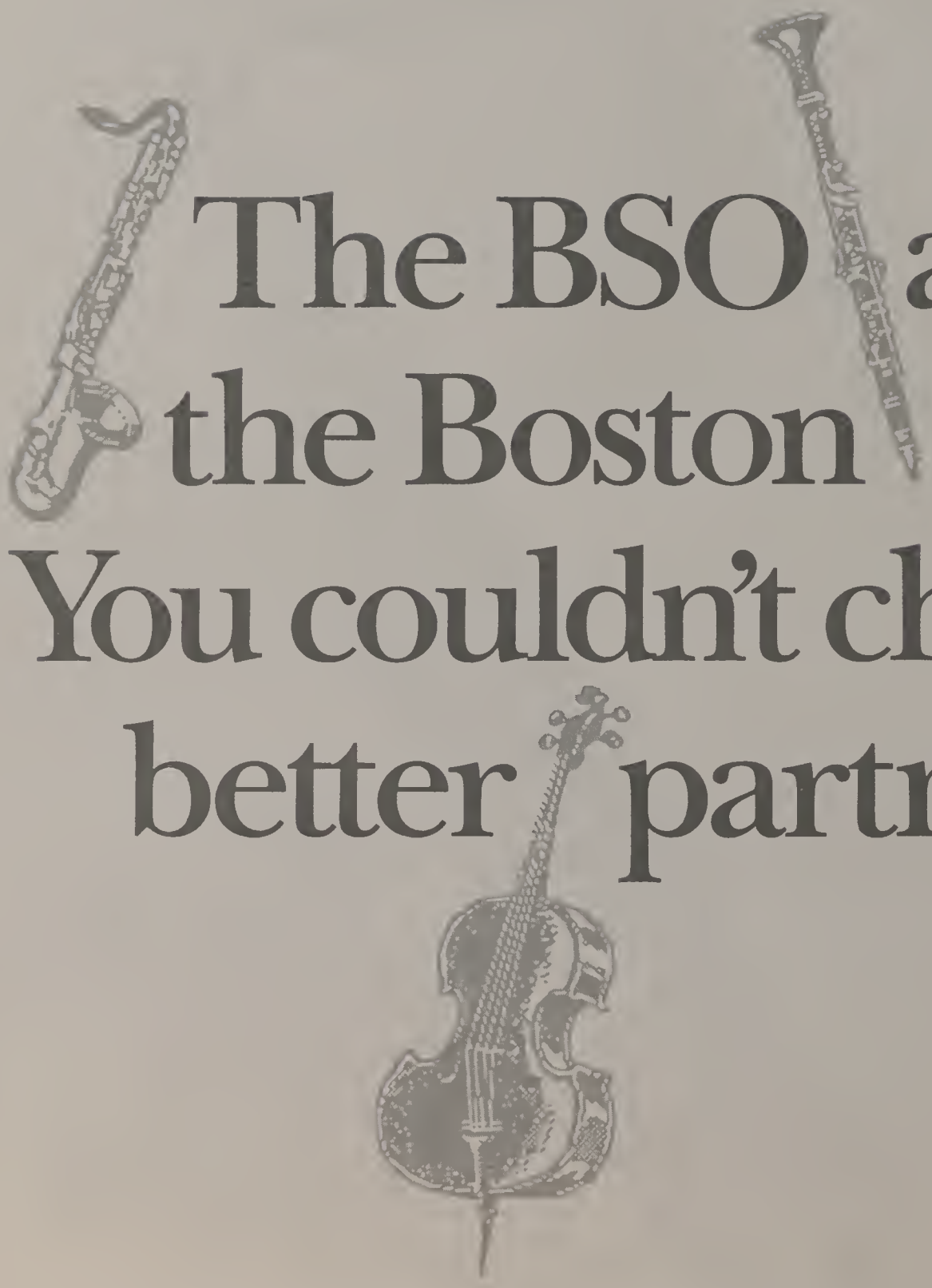

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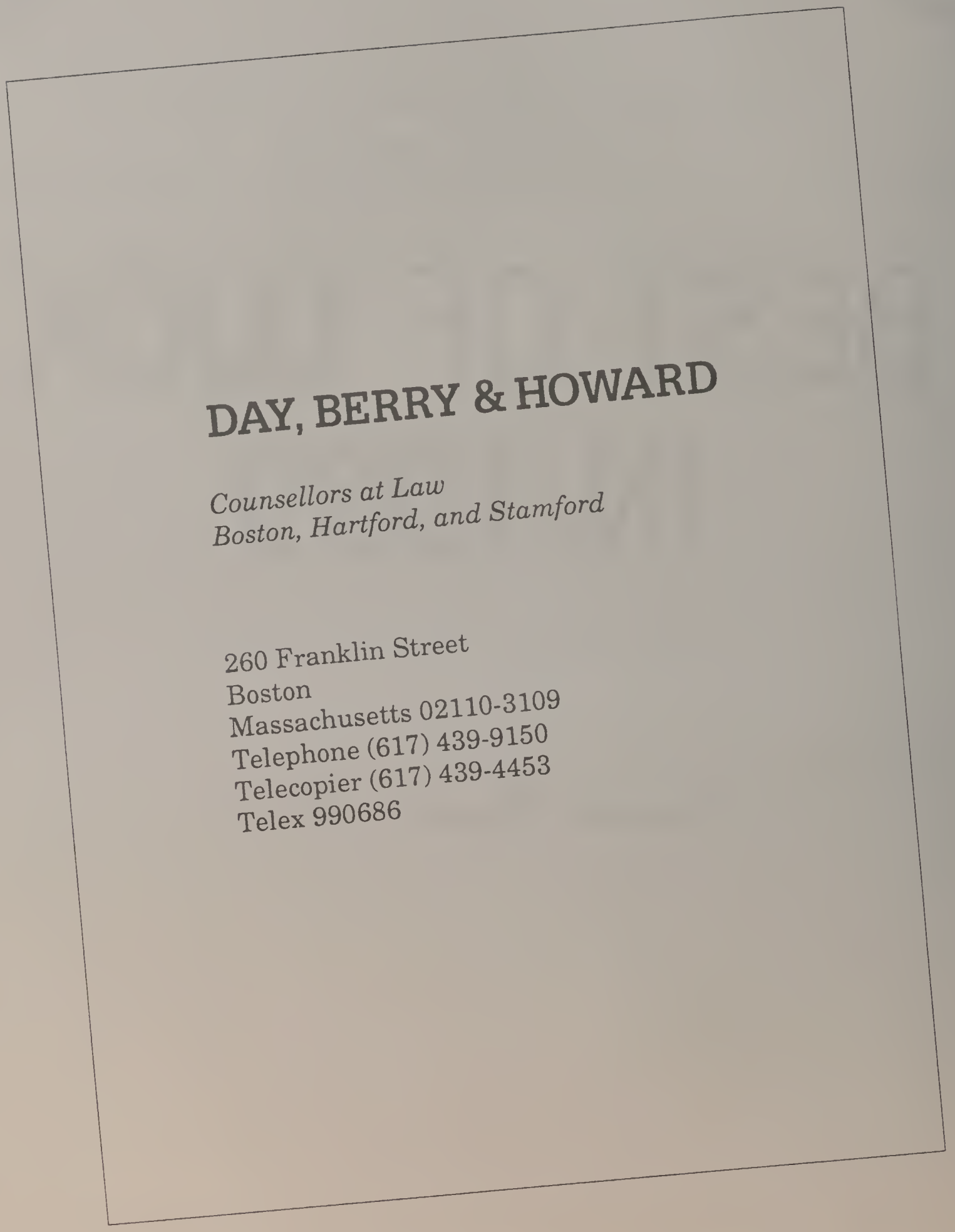

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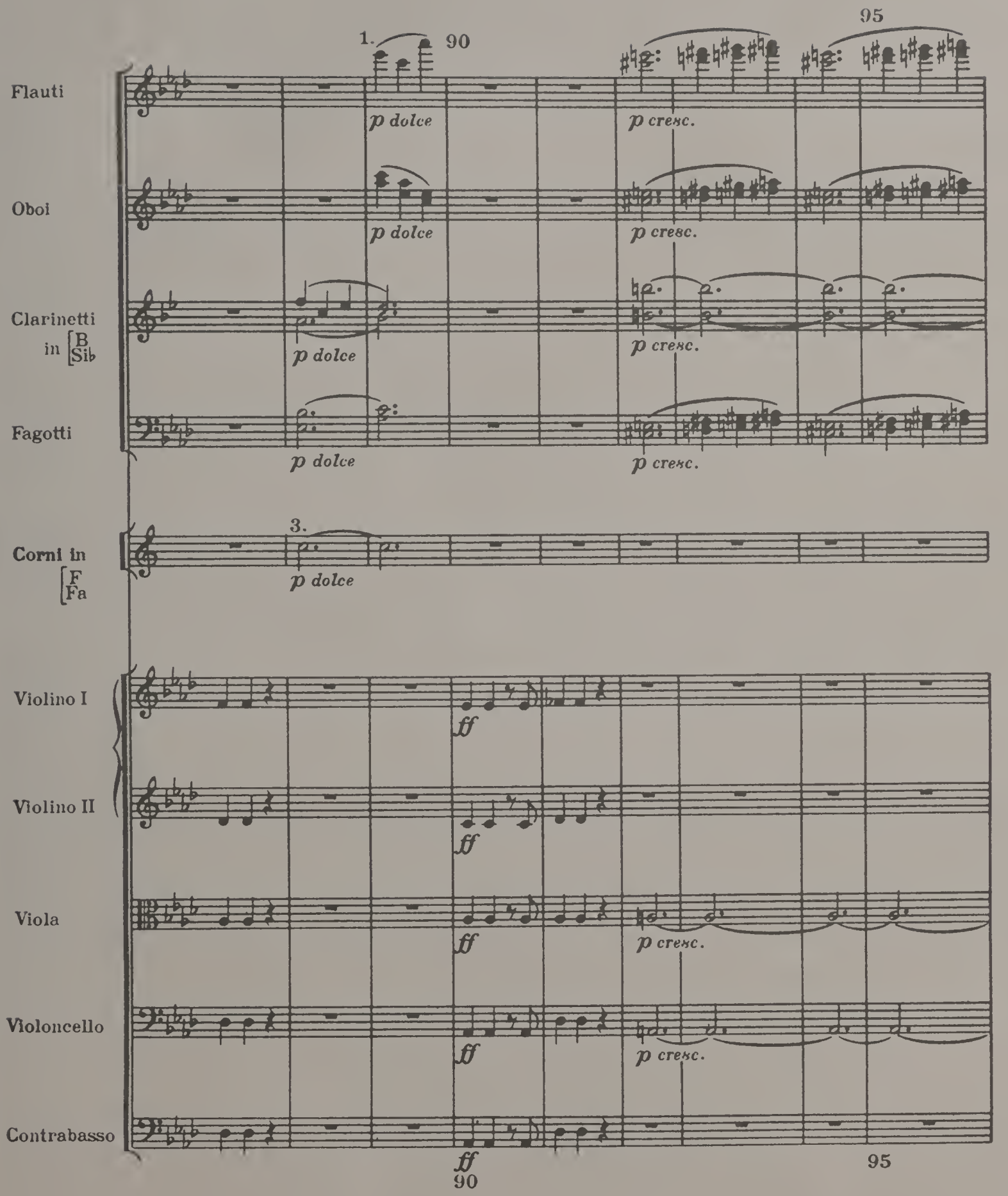

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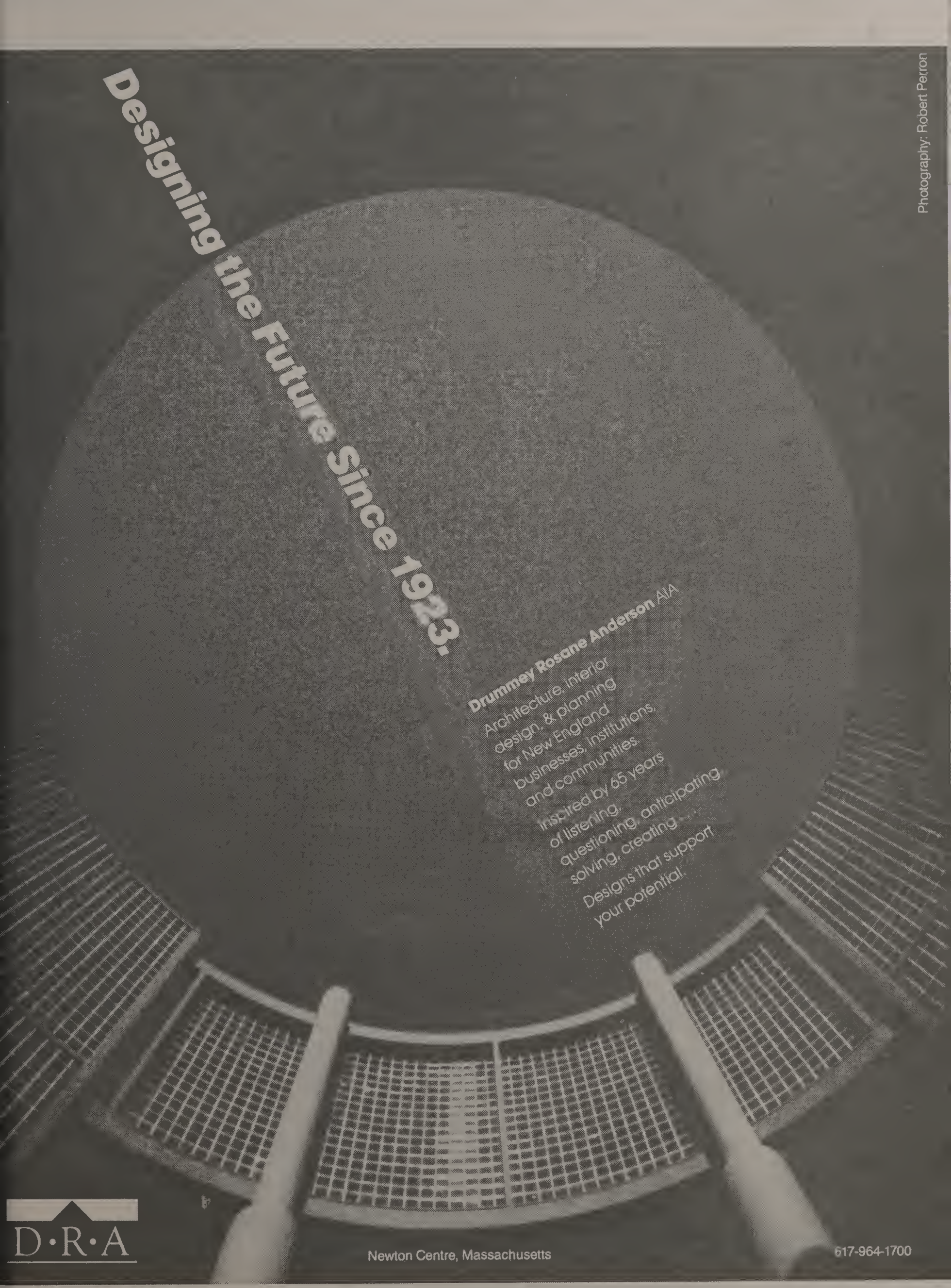
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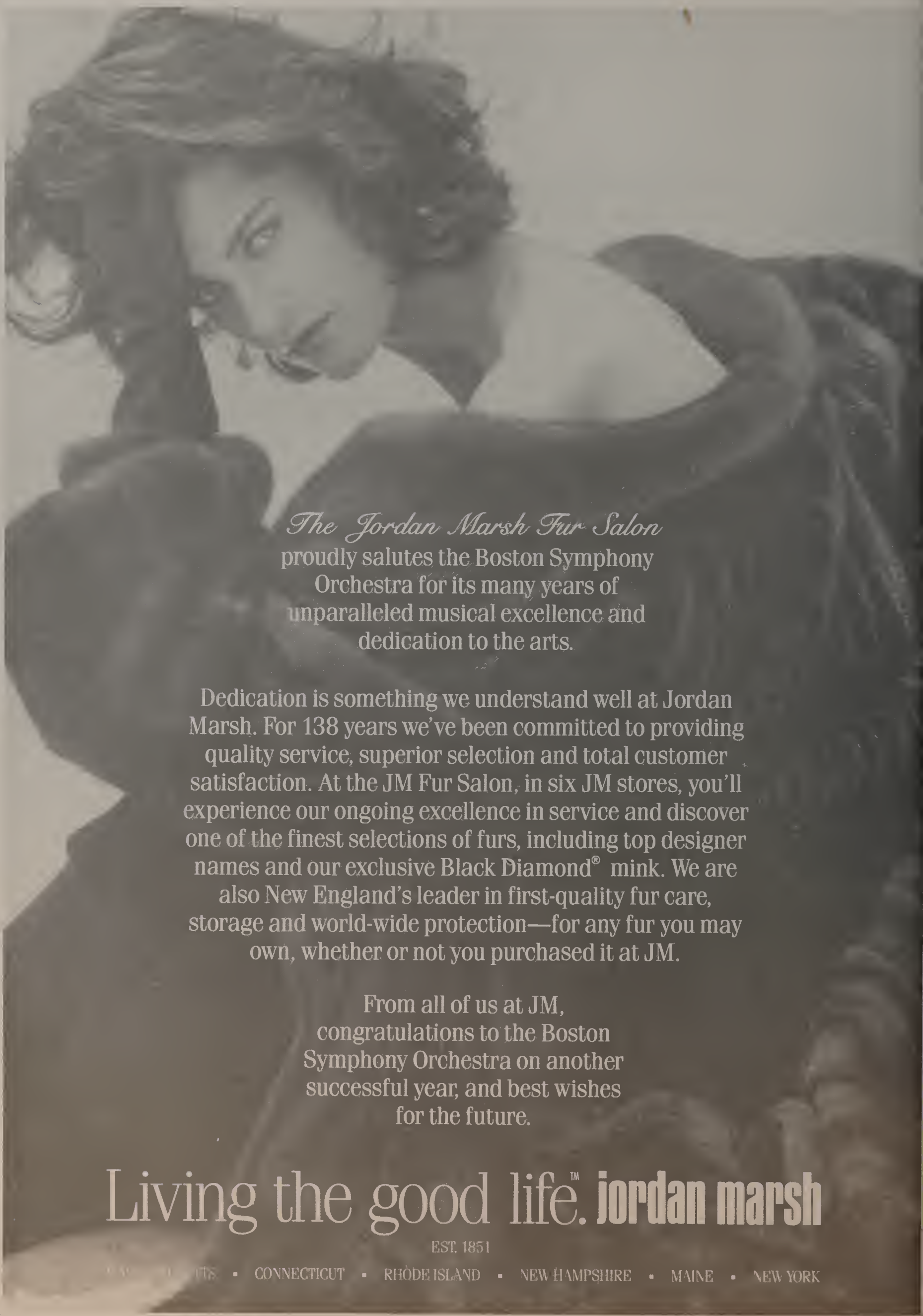
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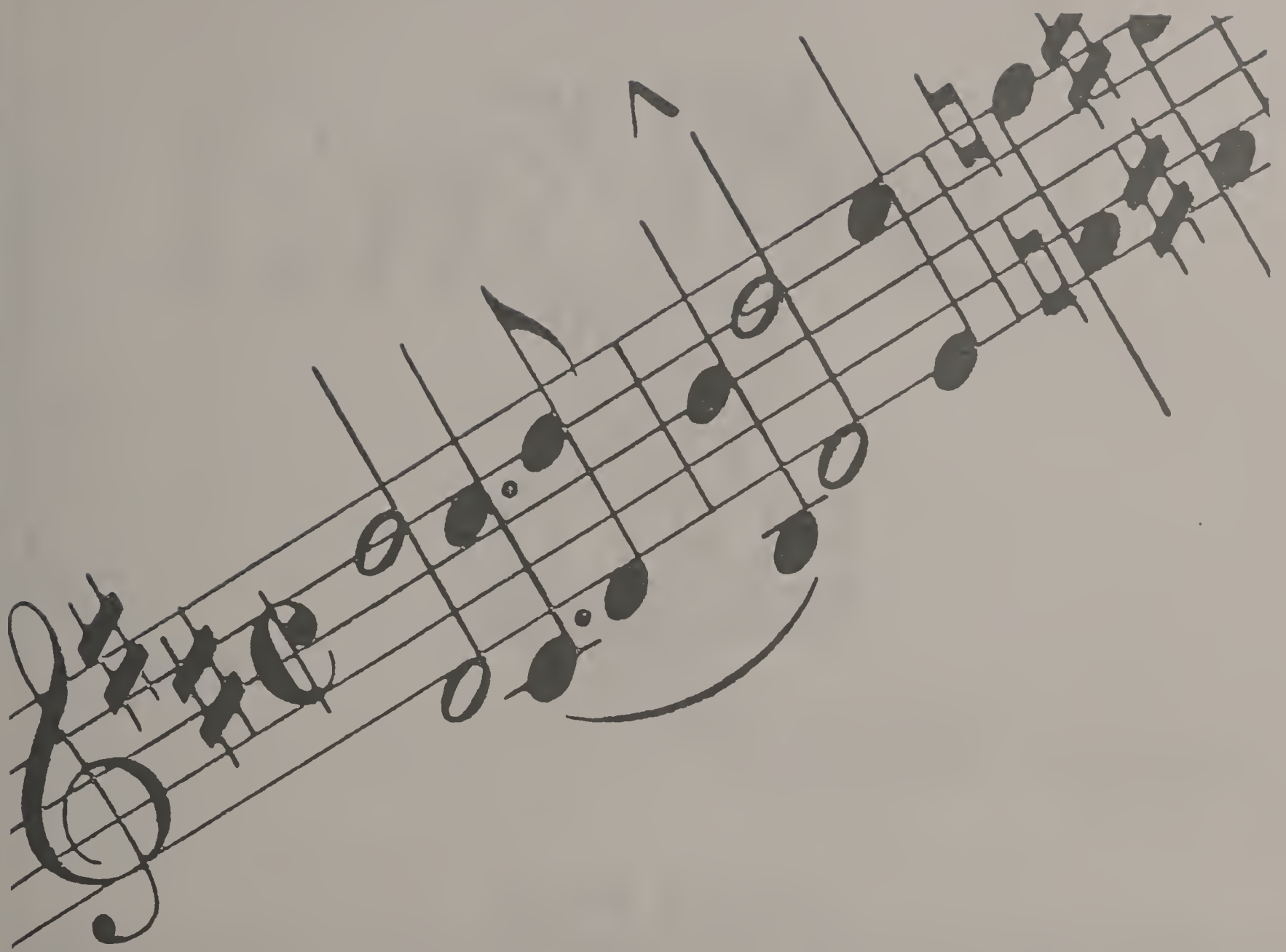

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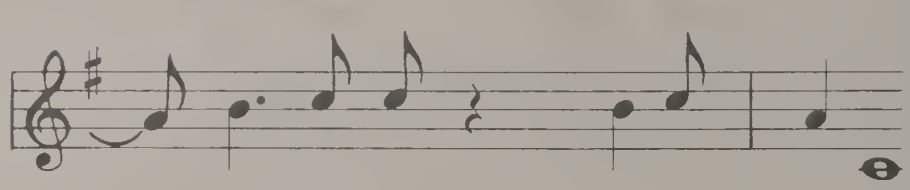

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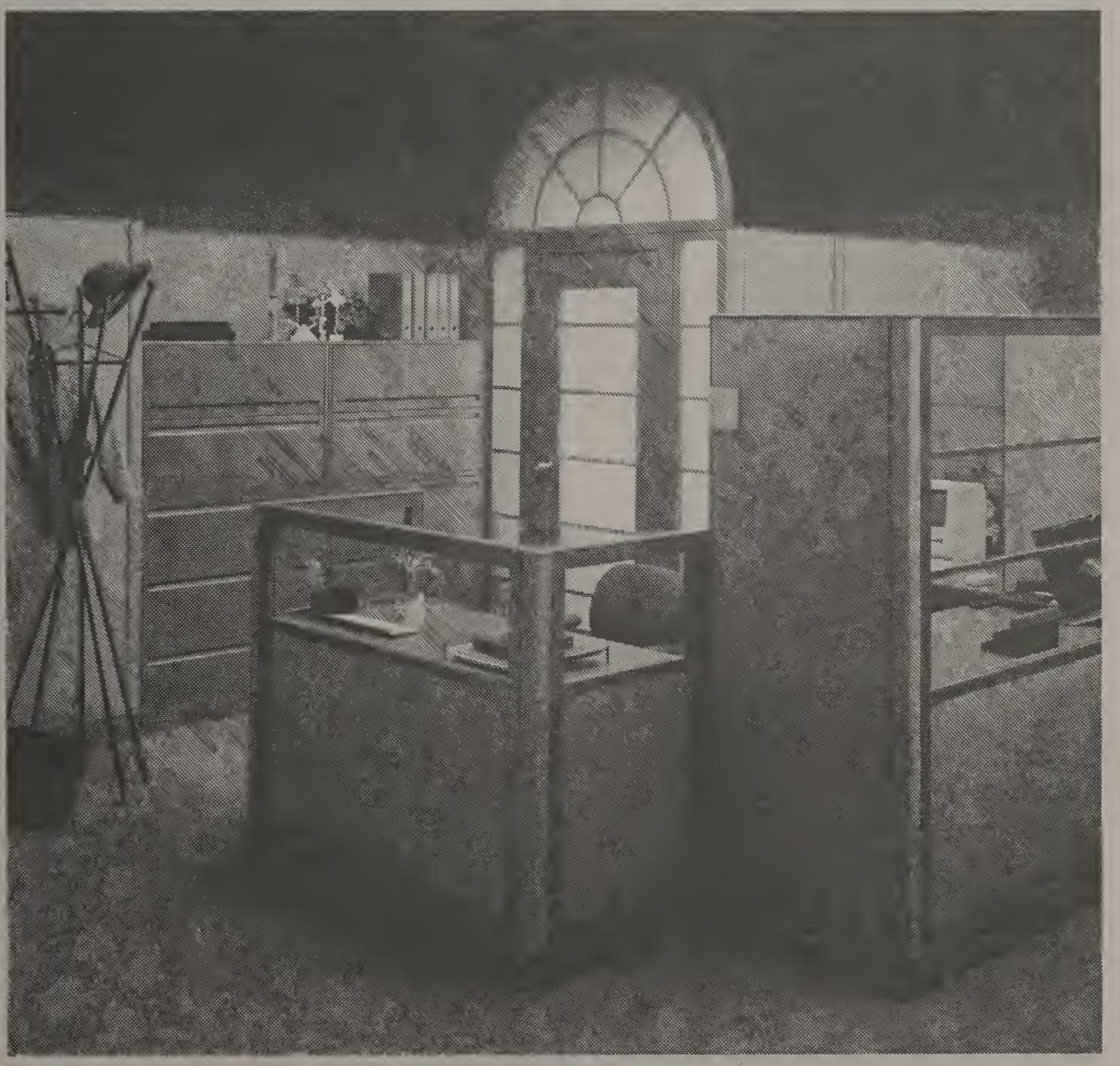

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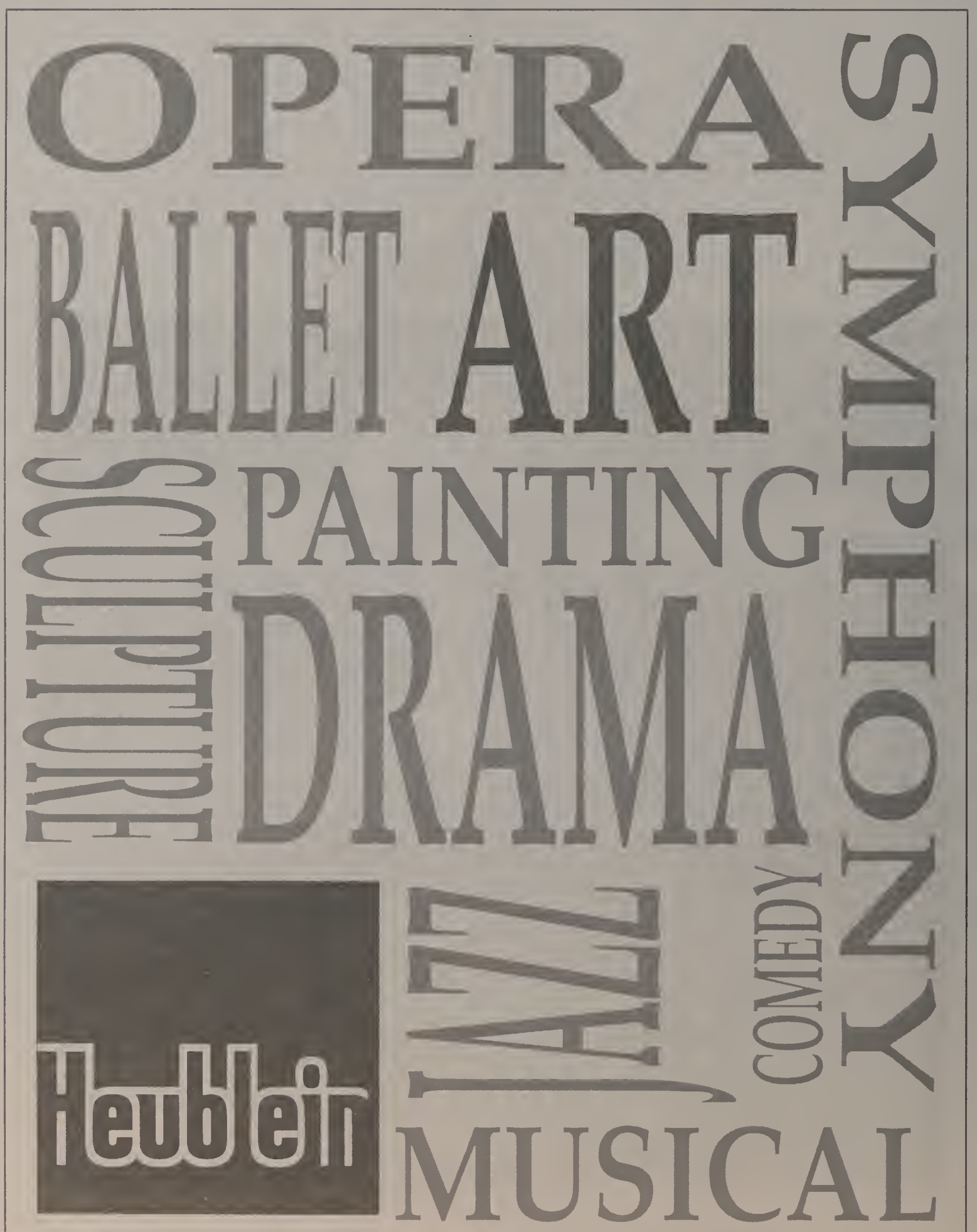

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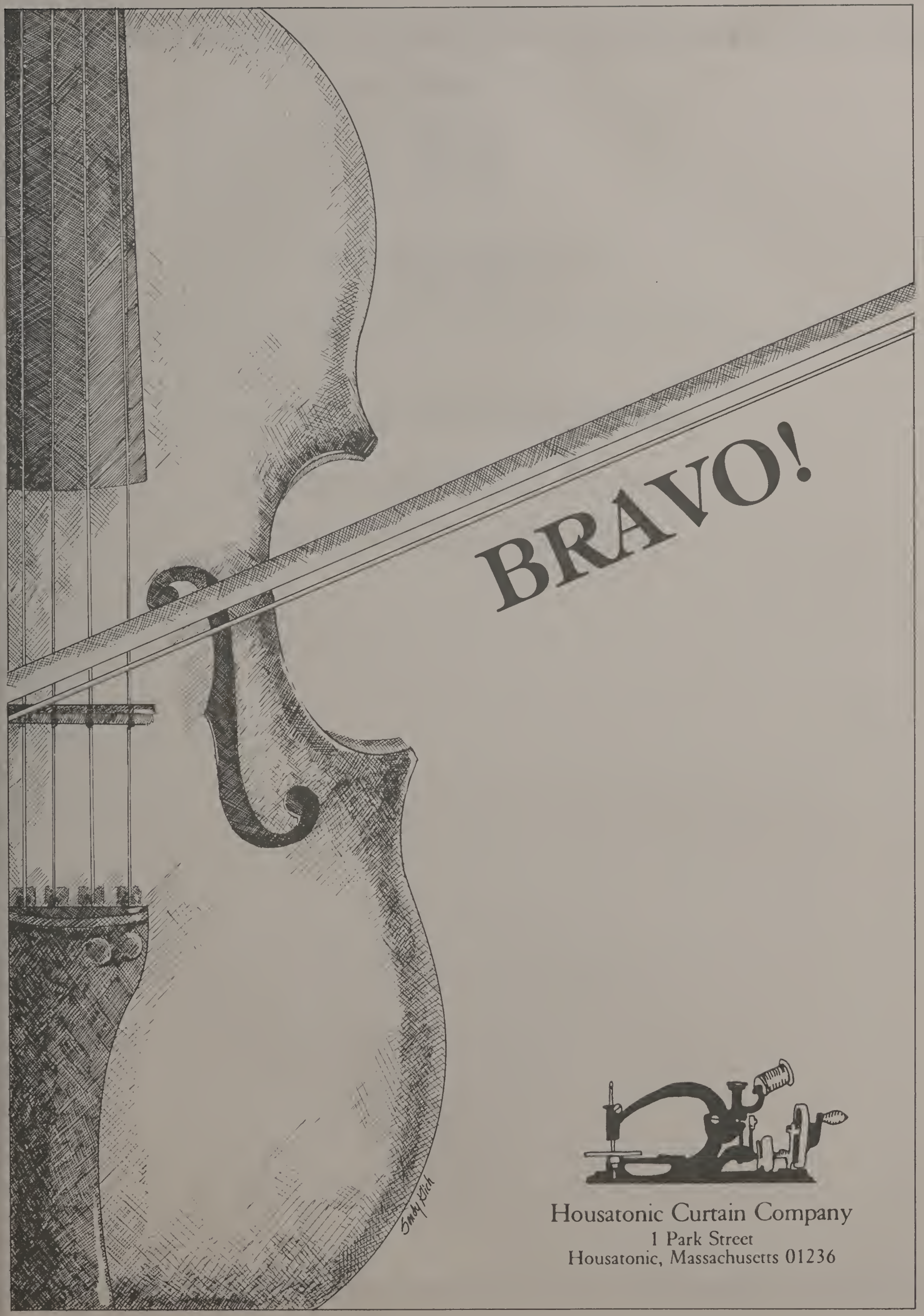

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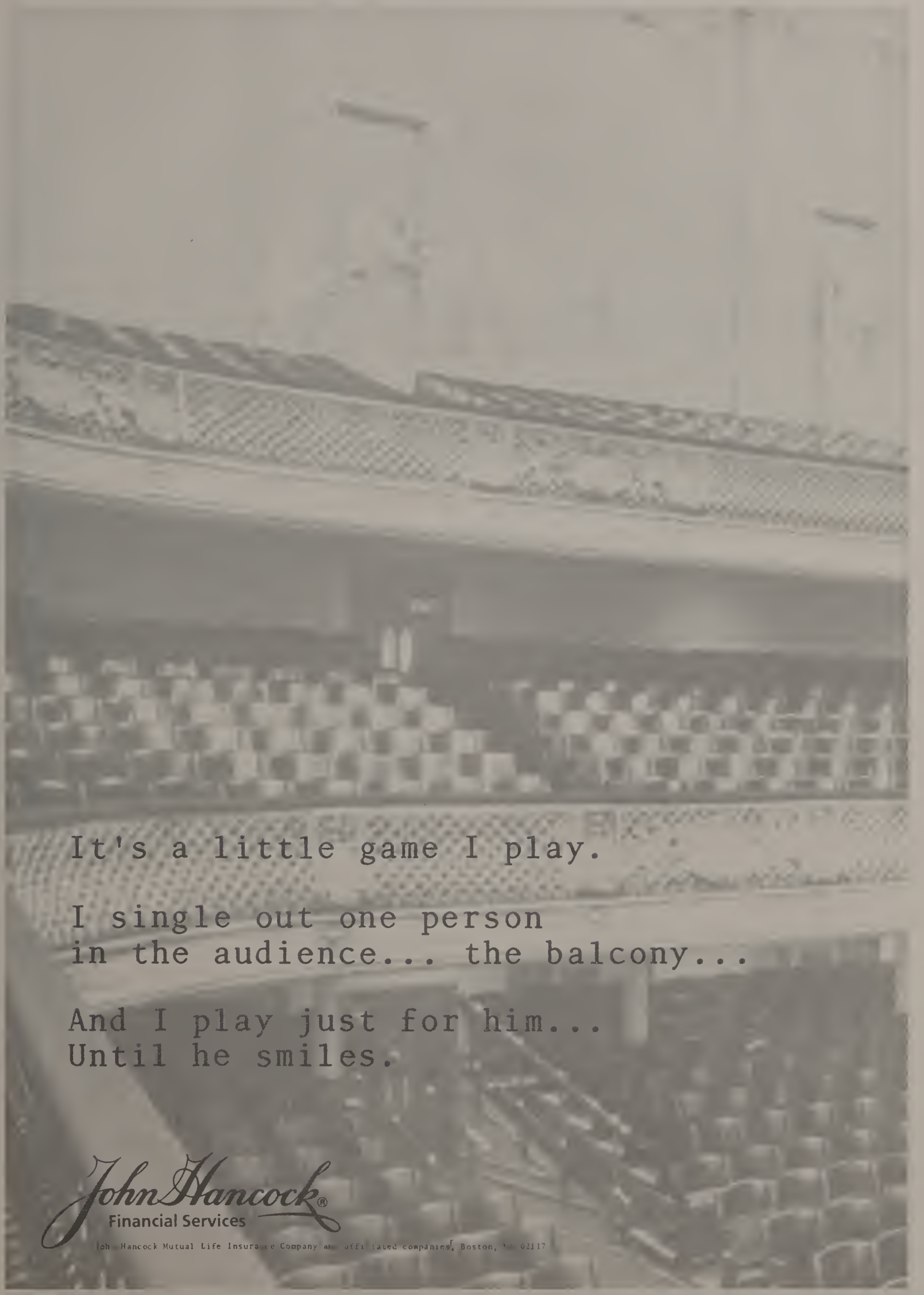
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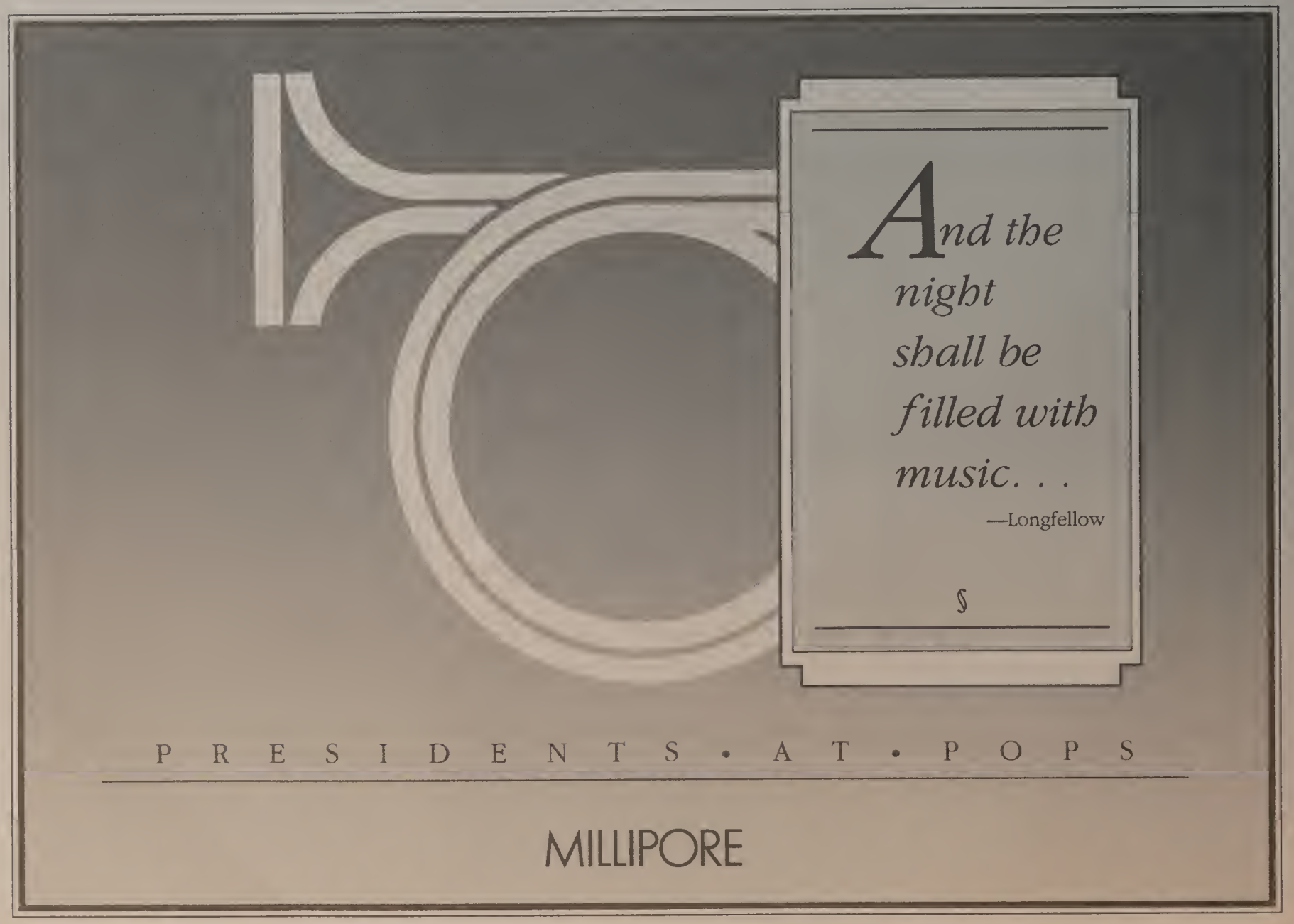

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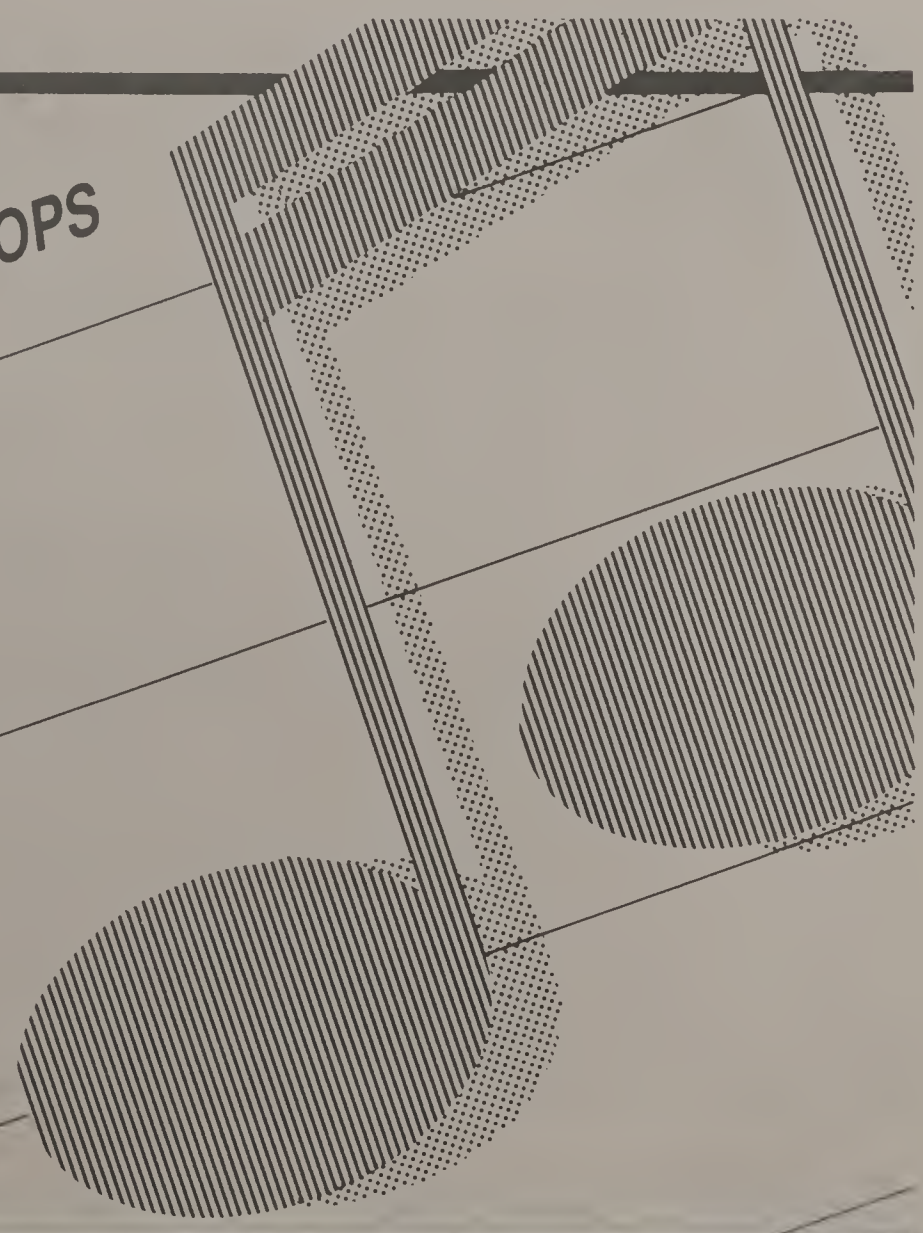

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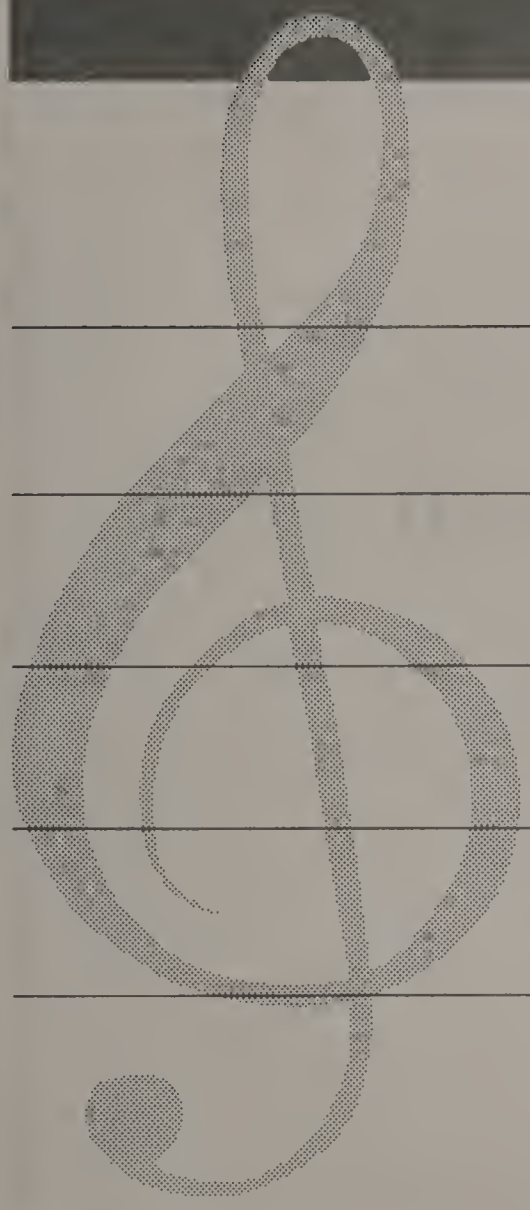

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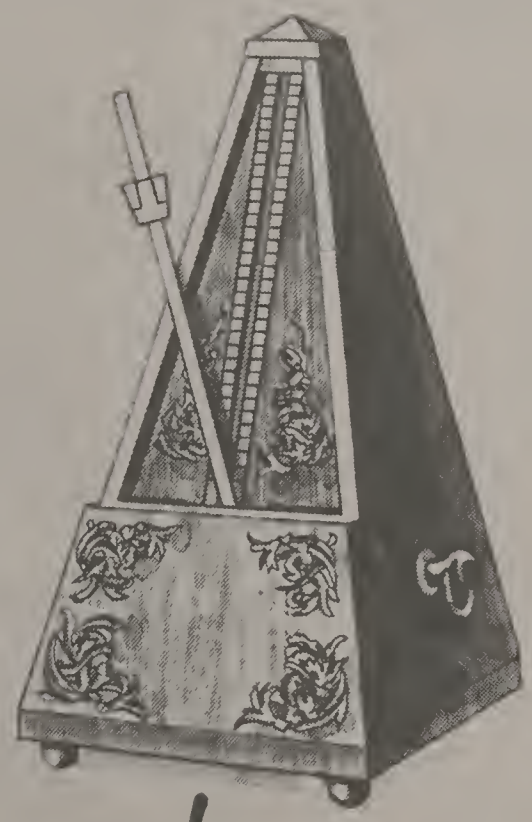

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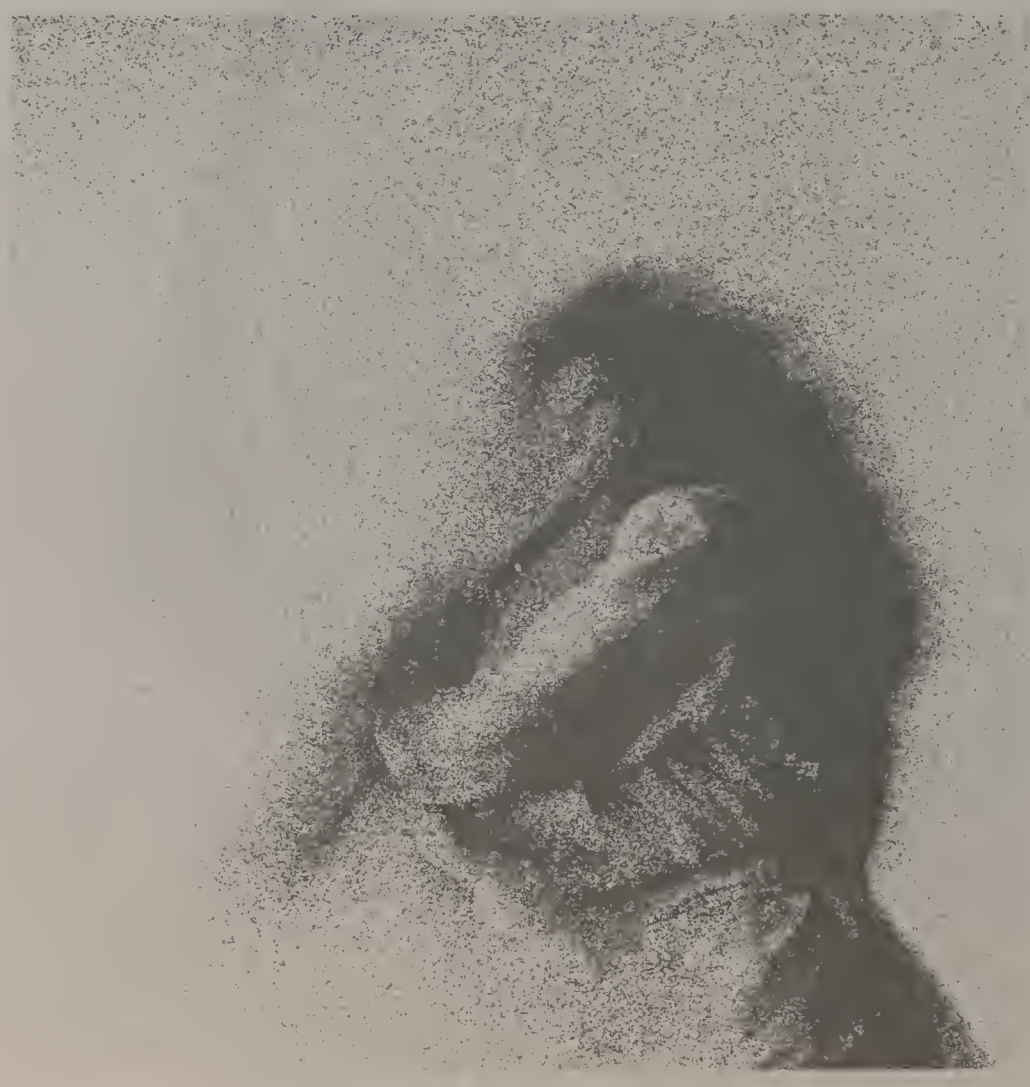

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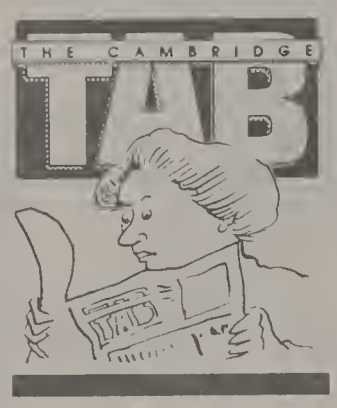

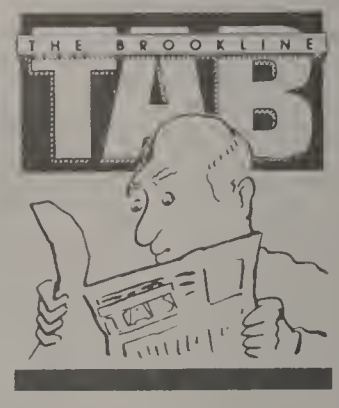

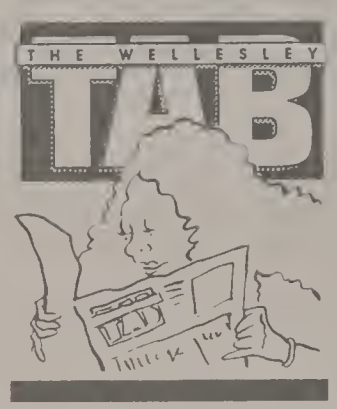

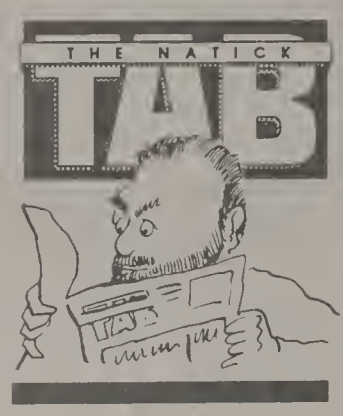

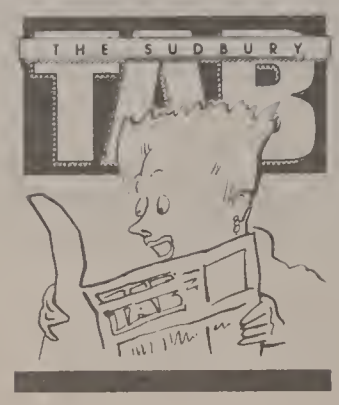

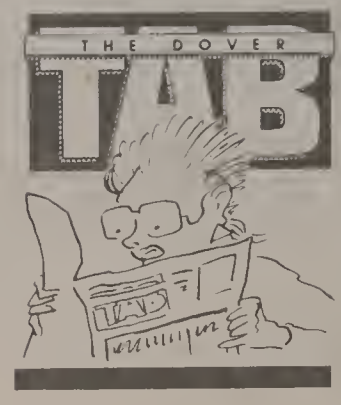

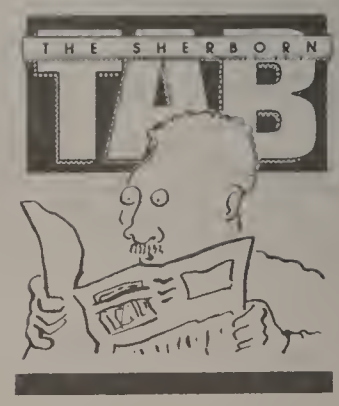

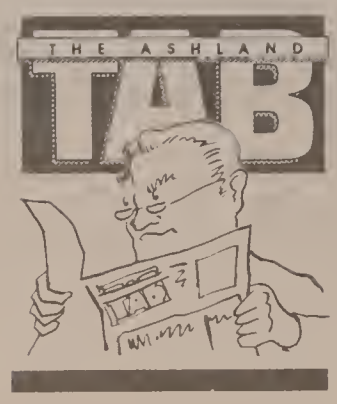

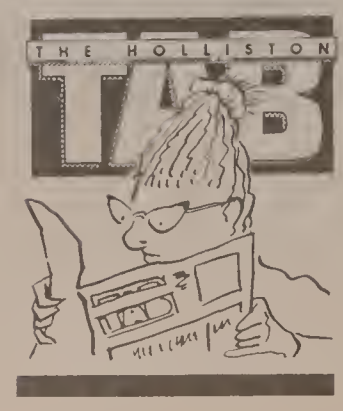

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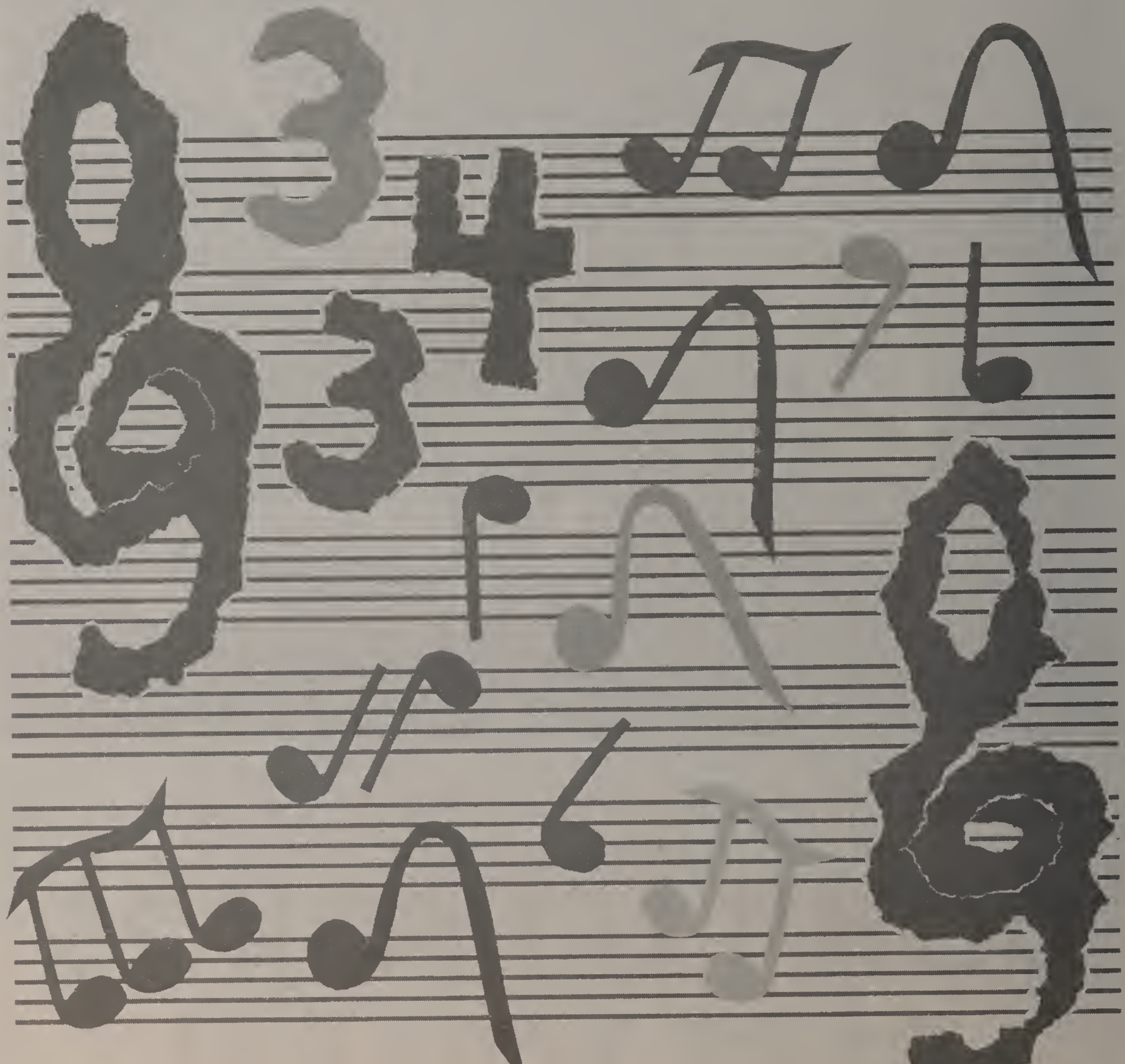

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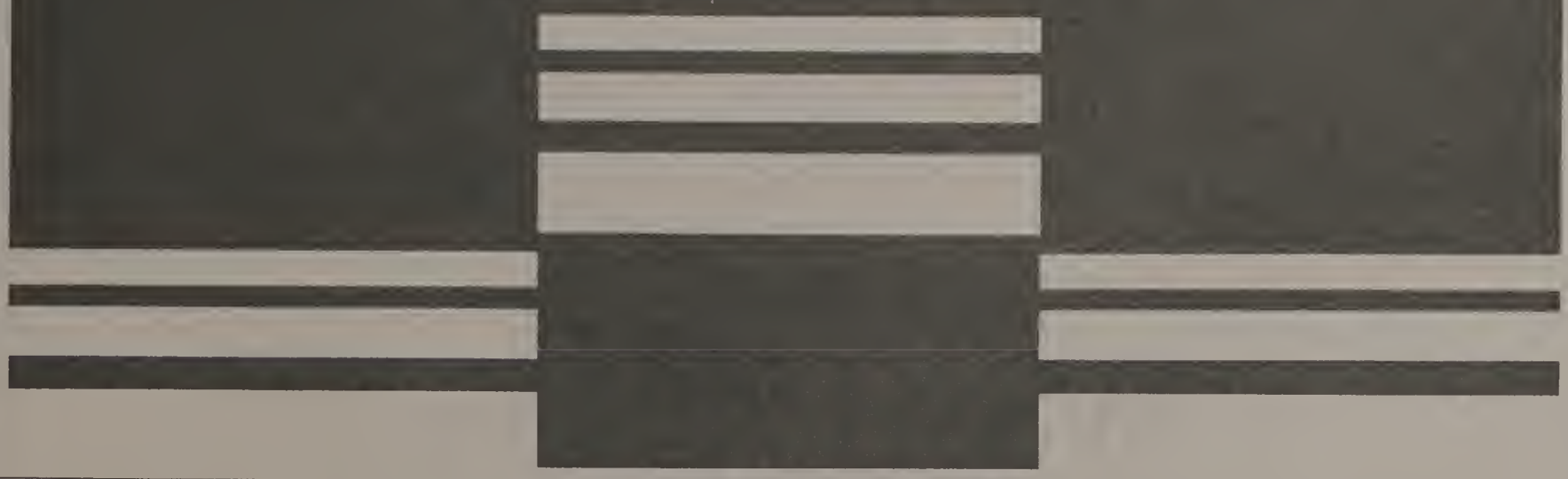

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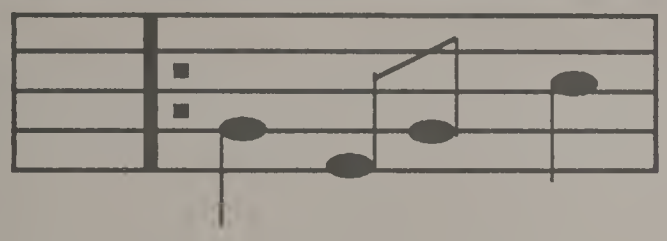

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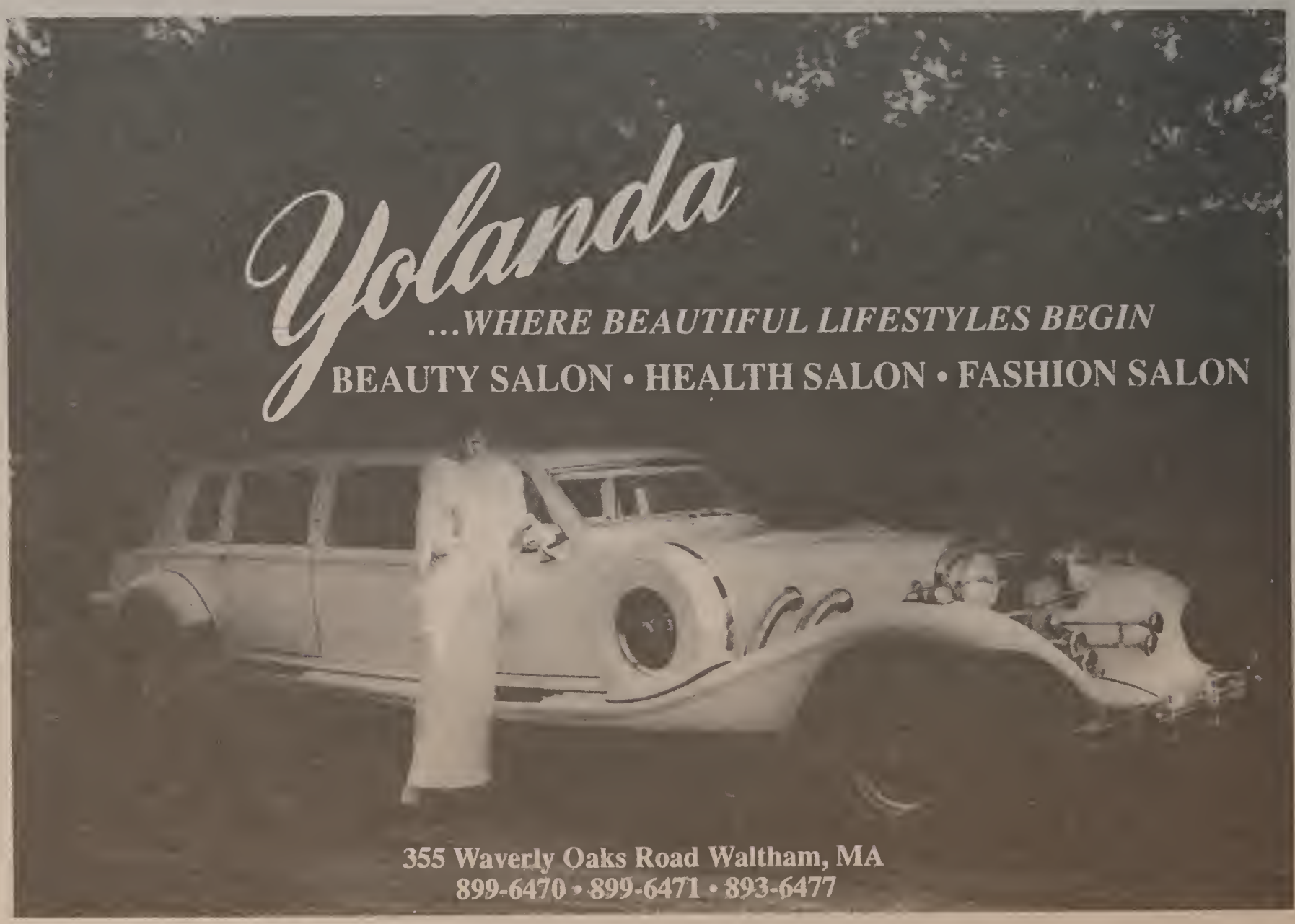

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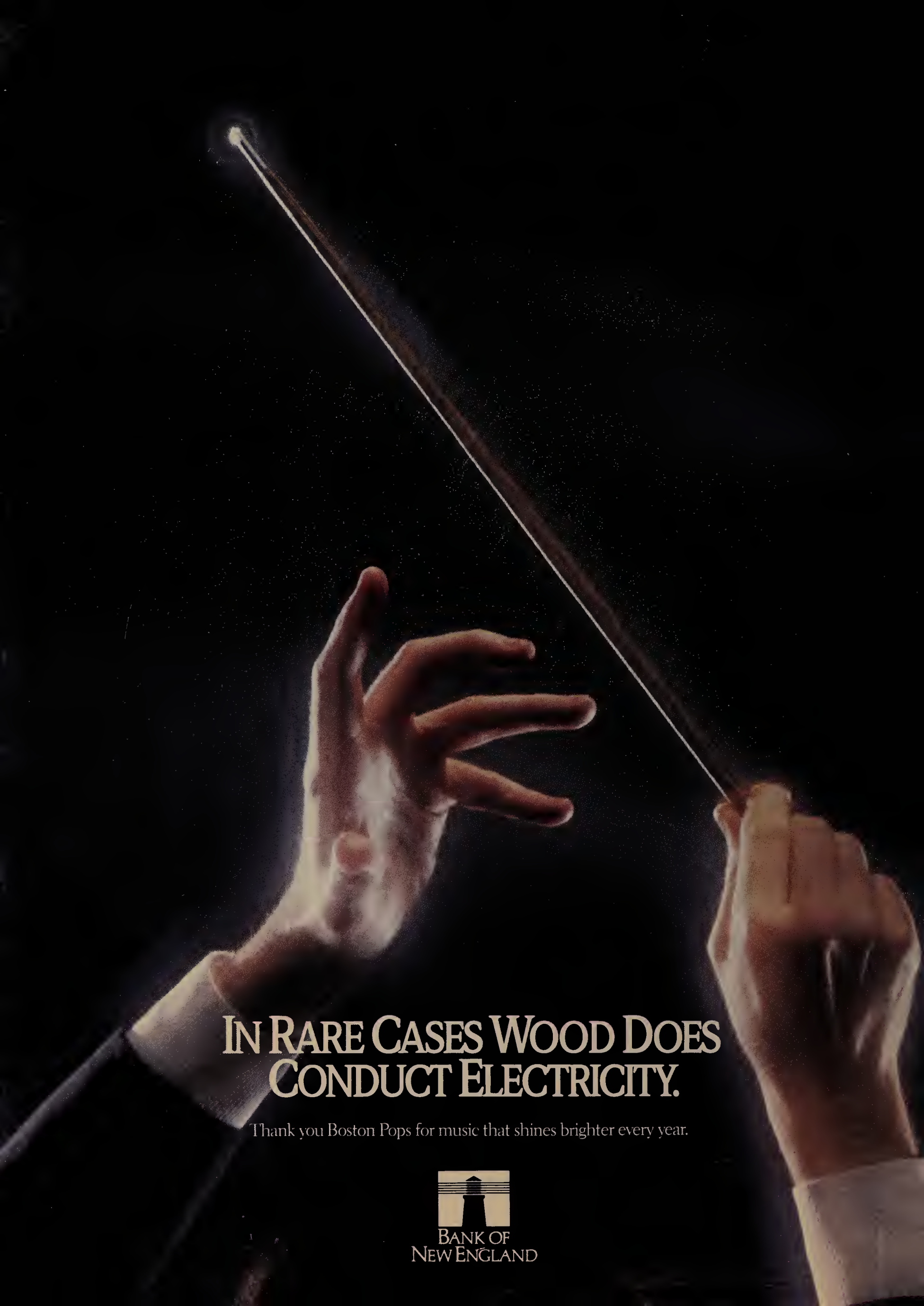
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